CARTOONIST PROfiles

IMAGINE THAT! WE'RE ALL GOING TO BE IN THE CARTOONIST PROFILES MAGAZINE
THEY'RE NOT STICKING ANY STAPLE IN MY BELLY!
GORDON BESS

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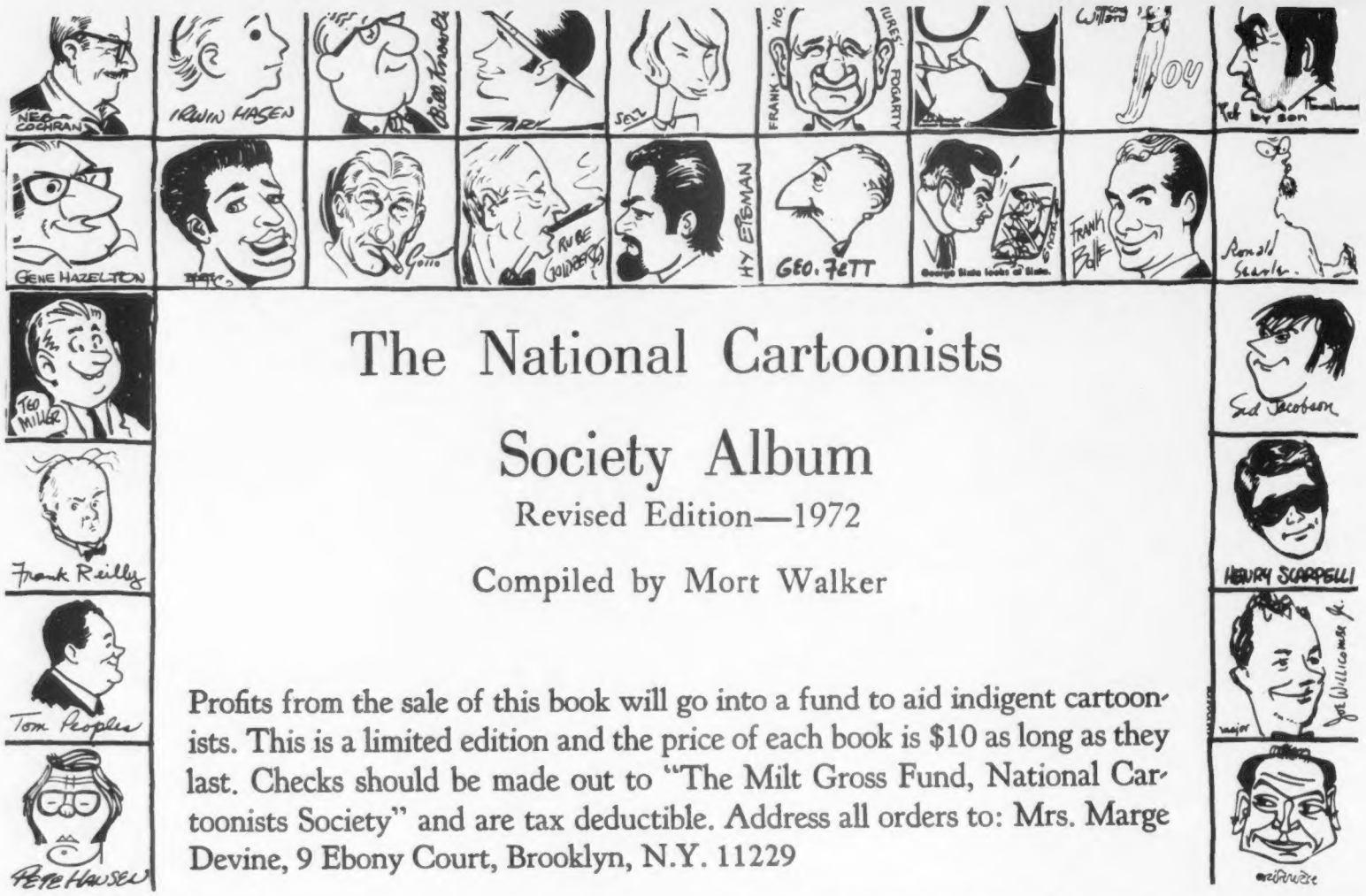
GORDON BESS, the creator of the very popular comic strip, REDEYE, for King Features Syndicate, has drawn his characters especially for the cover of this issue. From left to right, they are: Medicine Man, Mawsquaw, Redeye, Tawnee, Tanglefoot, Pokey and the horse, Loco. Read about them, and about Gordon Bess, inside this issue.

Issue No. 19-- SEPT. 1973 **$ 2.50**



The National Cartoonists Society Album

Revised Edition—1972

Compiled by Mort Walker

Profits from the sale of this book will go into a fund to aid indigent cartoonists. This is a limited edition and the price of each book is $10 as long as they last. Checks should be made out to "The Milt Gross Fund, National Cartoonists Society" and are tax deductible. Address all orders to: Mrs. Marge Devine, 9 Ebony Court, Brooklyn, N.Y. 11229

BIENÁLE UŽITÉ GRAFIKY BRNO

In summer 1974 the Moravian Gallery in Brno, Czechoslovakia, will organize the Sixth Biennale of Graphic Design devoted to the International Exhibition of Publicity Design and Posters. Exhibited will be: advertisements, prospectuses, publicity brochures, posters, firm annuals and catalogues, exhibition catalogues and programmes of cultural events, trade marks and symbols, calendars and congratulation cards as well as magazine and gramophone-record covers. The works exhibited at the Sixth Biennale of Graphic Design Brno 74 will be judged by an international jury composed of six foreign and three Czechoslovak experts. The Jury will decide on Grand Prix of the Biennale, Gold, Silver and Bronze Medals as well as on further awards donated by Czechoslovak Institutions. Each artist participating in the exhibition will be represented by a biographic sketch and a reproduction of one of his exhibits in the comprehensive illustrated catalogue which will be published on this occasion.

Participation in the Exhibition is open both to artists who will be invited by the Organization Committee and to artists (graphic designers, art directors, publicity photographers) who may be interested in taking part in the exhibition on their own initiative. Also designers' and artists' organizations or agencies and firms for whom the artists work are entitled to represent the artists in question in the Exhibition on their behalf.

Prospective participants are advised to ask for full information as well as for application forms by 15 November 1973 at the latest. Artists, who have already exhibited their works in Brno and have changed their addresses in the meantime, are requested to kindly give their present addresses to the Secretariat of the Exhibition.

Please direct all correspondence to:

Organizacni vybor 6, Bienale uzite grafiky

Husova 14

662 26 BRNO/Czechoslovakia

CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

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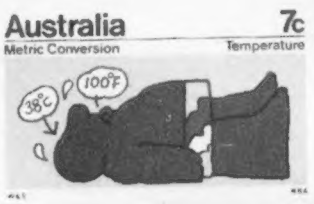


The four stamps above were issued by Australia last March to ease that country's conversion to the metric system. What interests us, of course, is that cartoons *have been used to emphasize how metric conversion affects everybody's everyday life.*

I note in Issue #17 repros of Alex Raymond illustrations that are most interesting. I have a very fine one by Raymond done in wash in two colors, size 13" x 20", showing a woman seated and man standing alongside, dated 1936. Would like to know what publication used this nice illustration. Would appreciate any info that can be provided. Murray Harris, 4953 Cartwright Ave., North Hollywood, Calif. 91601.

ORIGINAL COMIC ART WANTED. Important artists, especially older items. JERRY MULLER, Box 743, Costa Mesa, CA 92627.

Ecologically-protected Woodland Artist Community" outside Chapel Hill (UNC) N.C. 5 acres and up. Write: Sandy Huffaker, 2213 St. Mary's St., Raleigh, N.C. 27608.

Would appreciate information about Orville (?) Williams, who drew an original cartoon I've acquired. It was done in the early 1900's. The subject is the location of the Panama Canal, and the cartoon is in the 'Zim' style, measuring 26¾" by 21½". Paul G. Donelan, 10 Clyfton Street, Plymouth, Mass. 02360.

WANTED: Originals by Thomas Nast, A. B. Frost, Winsor McCay, Chester Gould, Walt Kelly, Outcault, & Alex Raymond. Will purchase or trade others. A. PASKOW, 1662 Cropsey Ave., Brooklyn, N.Y. 11214.

ZIGGY..

BY TOM WILSON

One of the most popular new syndicated panels, ZIGGY, is produced by the multi-talented TOM WILSON, and distributed by the UNIVERSAL PRESS SYNDICATE. Tom is an assistant vice-president of Creative & Marketing at the AMERICAN GREETINGS CORP. in Cleveland, Ohio, he's the creator of American's SOFT TOUCH and HI BROW lines, and is currently working in new product or new concept directions for the corporation. He's also a successful painter, and he does occasional illustrations for various well-known advertisers.

Recently, we talked with Tom, and with M.A. BARNES, Creative Director of American's SOFT TOUCH and HI BROW lines, about ZIGGY and also about the greeting card industry. Tom, his wife, Carol, who's a painter, and their son, 15, and daughter, 11, live in Brook Park, Ohio. At the time of our talk, a 100-page book, 'Life Is Just a Bunch of Ziggies' was scheduled for publication by the Universal Press Syndicate.

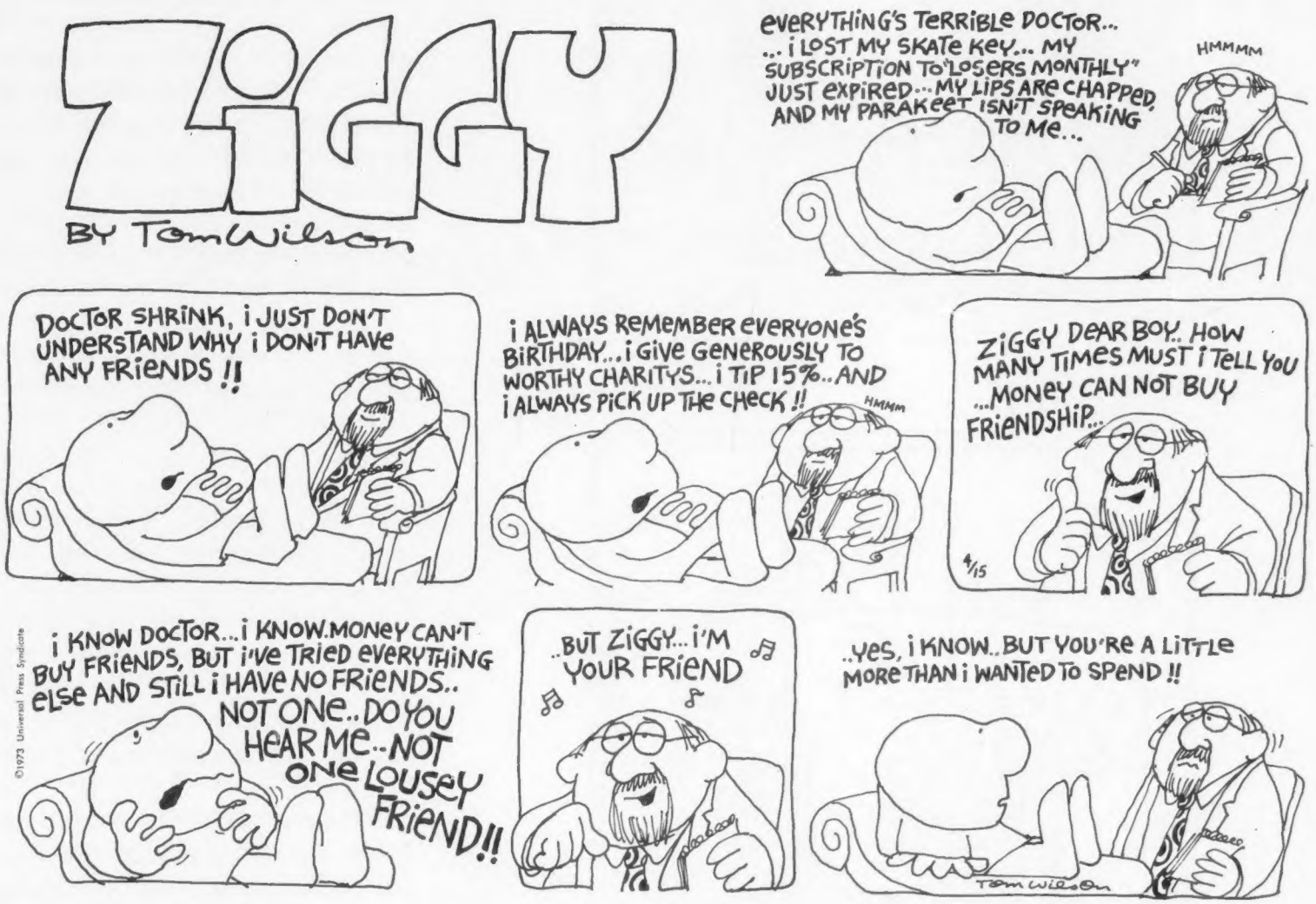
TOM WILSON *Photo by Jim Ruth*

Q: ZIGGY is the star of your Universal Press Syndicate panel and he also appears in hundreds of thousands of the cards produced by the American Greetings Corp. What kind of a character is he?

WILSON: He's a million broken shoelaces. I guess we're all clumsy during the growing-up process—I know I was always bungling things. As an example, I played a tuba and, during a rest part, I'd invariably hit this big note when the rest of the band was silent! Or I remember the time I thought I'd be a good guy and open a heavy set of doors for an elderly man. I reached around him and pushed the door very hard —just as he was leaning his weight into it to get it open. You can guess the rest!

Q: A lot of cartoonists find that idea suggestions given them by friends never can be worked into their features, but your situation is a little different, isn't it?

WILSON: Yes—I suppose, because ZIGGY doesn't require a punch line, I'm able to make good use of countless suggestions. Most of my closest friends are either writers or artists themselves and they submit many very usable things to me—as do their children too. M.A., a creative director at American Greetings, gives me a stack of ideas every now


ZIGGY
BY Tom Wilson
EVERYTHING'S TERRIBLE DOCTOR...
...I LOST MY SKATE KEY... MY SUBSCRIPTION TO "LOSERS MONTHLY" JUST EXPIRED... MY LIPS ARE CHAPPED, AND MY PARAKEET ISN'T SPEAKING TO ME...
HMMMM
DOCTOR SHRINK, I JUST DON'T UNDERSTAND WHY I DON'T HAVE ANY FRIENDS !!
I ALWAYS REMEMBER EVERYONE'S BIRTHDAY... I GIVE GENEROUSLY TO WORTHY CHARITYS... I TIP 15%.. AND I ALWAYS PICK UP THE CHECK !!
HMMM
ZIGGY DEAR BOY.. HOW MANY TIMES MUST I TELL YOU ...MONEY CAN NOT BUY FRIENDSHIP...
4/15
I KNOW DOCTOR... I KNOW.MONEY CAN'T BUY FRIENDS, BUT I'VE TRIED EVERYTHING ELSE AND STILL I HAVE NO FRIENDS..
NOT ONE.. DO YOU HEAR ME.. NOT ONE LOUSEY FRIEND!!
©1973 Universal Press Syndicate
..BUT ZIGGY... I'M YOUR FRIEND
..YES, I KNOW.. BUT YOU'RE A LITTLE MORE THAN I WANTED TO SPEND !!
Tom Wilson

A ZIGGY Sunday Page distributed by the UNIVERSAL PRESS SYNDICATE.

and then, the fellow who wrote the promotional folder about the various Ziggy products got so involved with the character that he came up with a whole pile, and others do the same.

A typical suggestion came in a letter from a lady who sent me the numbered check she'd taken in a bakery(the kind that you take to establish priority as far as being waited-on is concerned). It was number 'O' and she wrote that this seemed like a very Ziggy-type thing. Another Ziggy resulted when my secretary ran out of gas, had to walk to a station, and came back with the can of gas to find that her tire was flat!

M.A. BARNES: When you start thinking Ziggy, you see ideas everywhere, and even my two boys are writing them now. His tag line, by the way, is 'America's Most Winning Loser'.

WILSON: In all of my work—whether it's a cartoon or a painting—I think the common denominator is 'reader involvement', as opposed to many cartoons where the reader is a third party observing something. With Ziggy I've tried to establish a contact with the reader on a one-to-one basis. You remember that in the Laurel & Hardy comedies, when Hardy was very dis-

gusted with something Laurel had done, he would turn and look out at you—the audience—with this expression of complete disgust. This always broke me up—he was aware of my presence and I've wanted this to come through with Ziggy. I want the reader to become directly involved with Ziggy, both by identifying with him and with what he has to say, and I often have him addressing the reader.

Q: Because you're busy at American Greetings during the day, you have to do your Ziggy panel at night, don't you?

WILSON: Most of it. Of course I'll see things during the day and scribble out notes—placemats in restaurants are a great place to put down ideas, as you've probably found. In the evening I may start work with some of these scribblings but the character himself writes many of the ideas. I can draw him into situations and end up where his personality actually writes the bit, because he would only function in a certain way.

Q: Part of your job at American Greetings is being aware of social trends, of directions that the public interest is taking, of things that are happening, things people are responding to etc. How do you arrive at this awareness?

WILSON: Well, I'm not a heavy reader, and I don't seem to have time to mix around with people at golf or tennis, or other clubs, but somehow I think this is an advantage. Because the things I do, hear and see and become aware of are what the average guy is aware of—there's a danger of becoming too knowledgeable I think. I skim over everything pretty much, without getting too deeply into anything. I'm alert to what's going on but not in a heavy way. If I know about it, just about everybody knows about it.

Q: It's interesting that Len Norris, the noted Canadian editorial cartoonist, has made similar comments about his reading and observing. To get back to Ziggy, didn't he make his first appearance some years before he appeared in your Universal Press panel?

WILSON: Yes—in 1966 I did him in comic strip form, took him around to some of the syndicates, but got no where. I was amazed at the time how unadventurous, how conservative, and how afraid they were, because I didn't think the strip was at all far out. I'd like to add that when John McMeel and Jim Andrews founded Universal Press several years ago, I became

very impressed with the fact that they seemed almost dedicated to finding and taking on good new features considered by some syndicates to be too off-beat. The only difference in Ziggy—then and now—was that he was an elevator operator at that time, and now he has no particular job.

Q: What was the next step?

WILSON: All this time, of course, I had been working at American Greetings and in 1968 I put together some of the Ziggy cartoons from the strip into the little book 'When you're not around'. As your readers can see from a few of the samples you'll include here, the little book pictures some of the bungling situations Ziggy gets himself into when you (the reader) are not around—nothin' goes right!

M.A. BARNES: Tom probably wouldn't tell you this, but 'When you're not around' is American Greetings' all-time best-selling book, and readers have bought about 900,000 of them so far.

WILSON: As luck would have it, the wife of Jim Andrews, the Editor of Universal Press, bought this book for him because, I guess, it pictured a situation that was applicable to the Andrews family at that time. They had two young children, Jim had been traveling a lot, was thus gone a good deal, and the situations in the cartoon seemed familiar to Mrs. Andrews. The next thing was that I got a phone call from Jim, asking if I'd be interested in doing a syndicated panel based on the book. I might say that our association started off in typical Ziggy fashion with the 24 panels I did to begin with getting temporarily lost. I redid all 24, only to have a neighbor lady come to the door the next day with the package containing the first 24 panels, which had been delivered to her home while she was on vacation!

Q: As always, our readers would like to know how you got into cartooning.

WILSON: Well, I always knew I was going to become an artist, although I came from a very small town—Panther Lick Run, West Virginia—and had no early art training. I was raised around Uniontown, Pennsylvania, where my father was a coal miner and stone mason. Pittsburgh was the closest city and eventually I graduated from the Art Institute there. We had life drawing, painting, etc., and I concentrated on illustration. I also liked portrait painting because I enjoyed drawing and painting *people*. Initially, cartooning was just a fun thing for me, something I did for my own enter-

tai ıment, and for amusing friends. But when I came to American Greetings, I landed in the Humorous Department, so that swung me into cartooning as a *main* activity, and into doing illustration and painting as a *sideline*. I might add that before this I had worked in the advertising department of a newspaper in Uniontown, doing whatever art work was needed, such as making up ads for local butcher shops, furniture stores, etc. and, like everybody else, I had a stint in the army.

To get back to the matter of cartooning and illustration for a moment, I could never be satisfied with doing just one thing. Even now I occasionally do advertising illustrations, paintings, etc., along with my cartoons. Of course as a painter, you're seen by a limited few—in art galleries, etc.—and with syndication it's great to have your work seen by such a massive audience.

Q: What is it, do you think, that has given Ziggy his wide appeal?

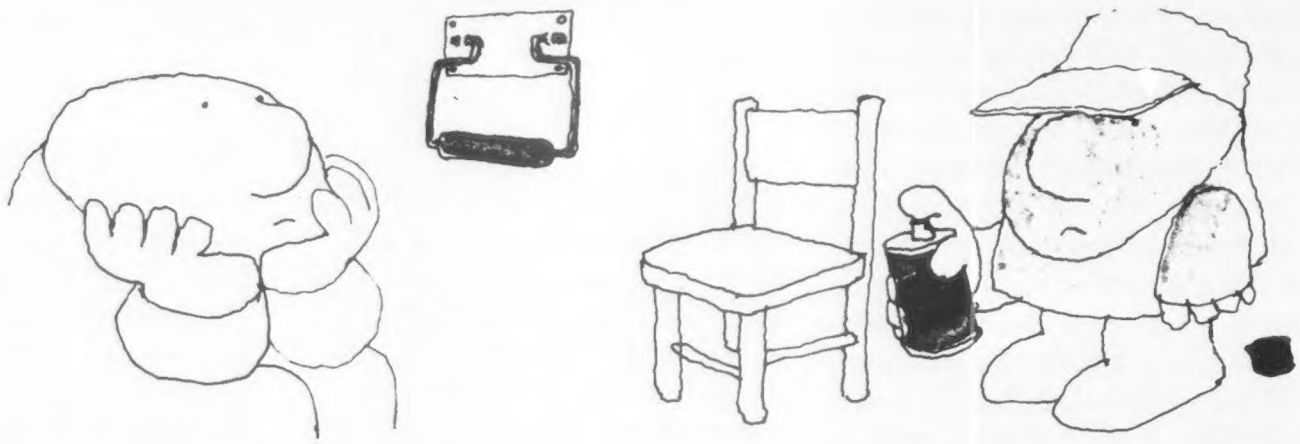
WILSON: Well, he doesn't have a specific sex—although I think of him as masculine—he's of no particular race or color, he has almost no clothing, he's basically a creature, so that practically everybody can identify personally with him, or at least they won't be locked out. He isn't labeled, in other words. Hopefully, his thoughts are those we all have. I've avoided pinning him down. He does have a parakeet and a dog and he lives alone. Now and again he communicates with a guru on a mountaintop, and occasionally he visits a psychiatrist.

Photo by Jim Ruth

M.A. BARNES *TOM WILSON*

Q: We all know that many cartoonists started in the greeting card industry. Would you say something about your field?

M.A. BARNES: I'd say about 50% of the cartoonists who do panels now started in our business—people like Russell Myers, Charlie Barsotti, Paul Coker, Jr., and many others. Greeting cards influence the taste of the American public because they buy more 25¢ and 35¢ greeting cards with pieces of art on them than they ever buy of art to hang on their walls. In the writing end of it, you have to say something for maybe 150,000 people that they can't say for themselves—you have to communicate with enormous numbers of people in very few words. Learning this has been what has accounted for the fact that so many successful people have come out of this industry.



Tom's painting, entitled 'The Critic', recently accepted for the Society of Illustrators show.

Q: How would you advise a young person who would like to land a job with American Greetings?

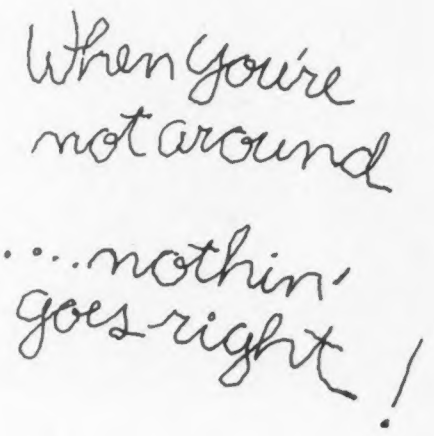
M.A. BARNES: Always bring your sketchbook! I don't think we've ever hired anyone where we didn't see his sketchbook. When you see a sketchbook, you can tell if an applicant has a sense of humor and how he or she views life. Often when an applicant shows us a lot of fine art, they have taken it so very seriously that a lot has been lost—they get too tight and become self-conscious when they do finished rendering.

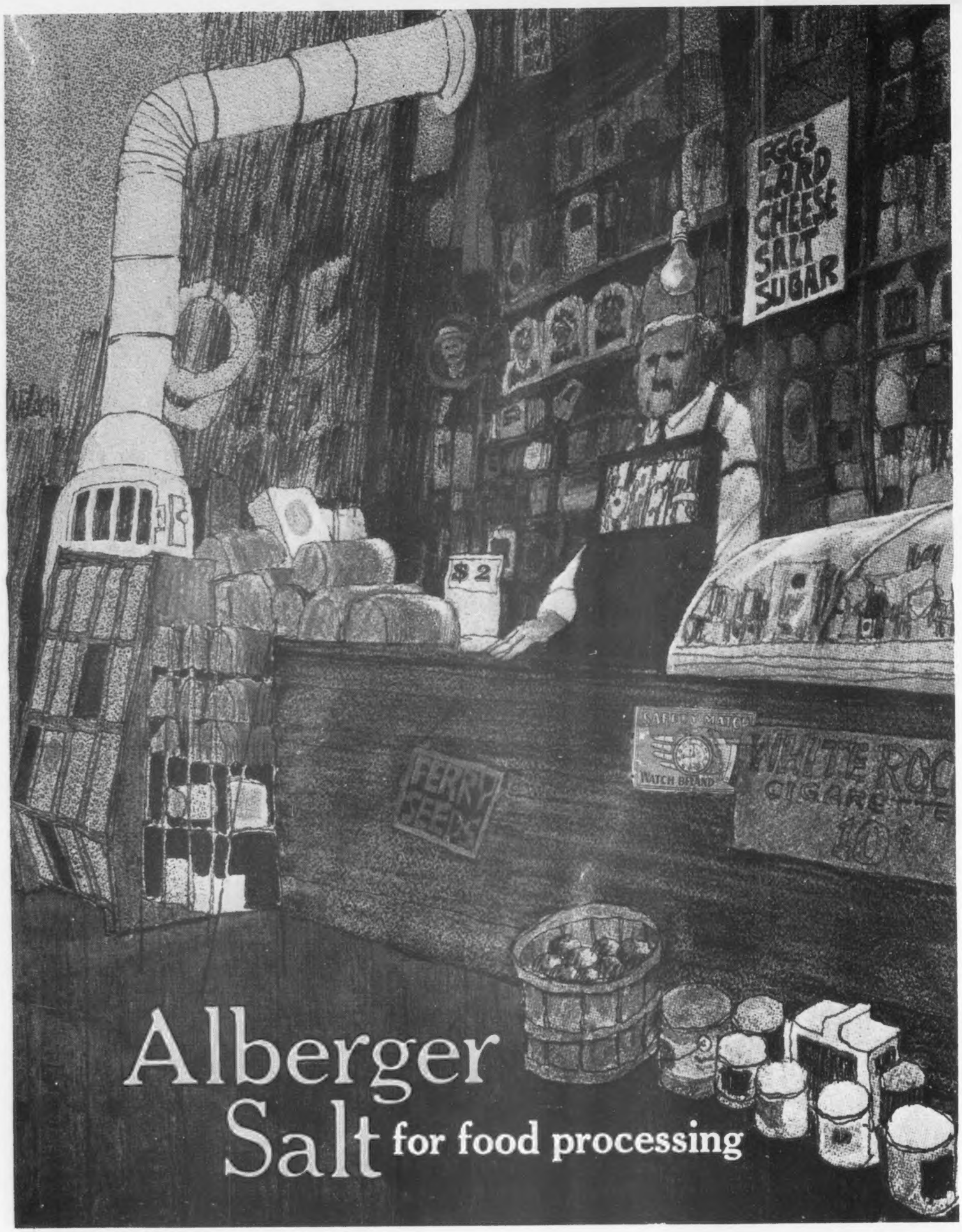
WILSON: Since many sort of think of cartooning as a plaything—a fun thing—I'd like to emphasize that it's a serious business, and I would always encourage a student to get a thorough art background. Without the equipment of having been trained in composition, form and layout, etc., the person is placing himself at a disadvantage. An applicant shouldn't try to do some cards to show us. We much prefer to see a portfolio which shows a broad range of his abilities. He places himself at a disadvantage if he tries to do a card. You find treasures in a sketchbook—they often show insights into the applicant that we wouldn't find in his matted work.

Here's an interesting point—ordinarily in an art studio the new person will be working in black and white for a long time, and only the top people will get the color jobs. Color is very important in our work, and it's one of the few areas in our company where a student, or an art graduate, can come in, be hired, and in a matter of days, be creating work for reproduction in full color!

Q: Because of the fact that there are hundreds of writers and artists at American Greetings, I believe

A few of the cartoons of Ziggy from the best-selling book 'When you're not around . . .'





A Tom Wilson advertising illustration.

ZIGGY

ZIGGY

DUE TO CIRCUMSTANCES BEYOND OUR CONTROL ...THE REGULARLY SCHEDULED PROGRAMS WON'T BE SEEN IN YOUR HOUSE TODAY!!
ACE FINANCE CO. REPOSSESSION DEPT.
©1972 Universal Press Syndicate
9/19 Tom Wilson

ZIGGY

ZIGGY

EVERYTIME OPPORTUNITY KNOCKS...I'M OUT BACK TAKING OUT THE GARBAGE!
DID YOU EVER HAVE ONE OF THOSE LIVES WHEN NOTHIN' GOES RIGHT?

Tom Wilson with a ZIGGY poster at the American Greetings display and sales center in the Pan Am Building in New York City.

ZIGGY is available on cards, posters, note paper, gift wrap, in books and in 3-dimensional form, as well as in the syndicated panel.

you've said that they function better working in smaller groups, haven't you?

WILSON: Yes—there's the Humorous Department, the Conventional Department, which does most of the florals and landscapes, the Hi Brow group that I used to head up, etc. These groups are further broken down into a Planning Division and a Finished Design Division. If a new person appears to be very strong in layout and design and color—but maybe not so strong in fine execution—he can be located in a Planning Division. Juvenile Cards is another group, and of course American Greetings also produces dimensional products, gift wraps, etc. We've been afraid that if all our artists and writers worked in one gigantic group, everyone would get lost in the mill.

Speaking of the Hi Brow group, there has to be a very close marriage of the writer and the artist. The artist's primary responsibility is to communicate the copy line because this is what the public is buying. Quite unlike most any other kind of gag writing, you're writing a gag for one person to deliver to another person. In normal gag writing, the gag just has to be funny and to work. But, in the case of the studio card, it also has to be applicable to several hundred thousand personal relationships of people—once they put their name on it, it's a personal communication. You're dealing in such a direct way with the consumer—you're practically right in his head. You have an immediate response or non-response from the customer—and you have to be very aware of what people think.

Q: Tom, I know you have a very good definition of creativity. Would you give it to us?

WILSON: Our minds are a library of thoughts we're exposed to, and creativity is a matter of relating one thought to another. When you're drawing a person at a table, for instance, you're relating the size of the head to the width of the shoulders, etc. In creating ideas, you're relating one *thought* to another, sometimes pulling two things together that don't normally fit. So the more thoughts and experiences you have to draw from, the more creative potential you have. So expose yourself to as many things as possible—without becoming immersed in any one of them. ●

Photo Courtesy
TORONTO SUN SYNDICATE

Ben Wicks

BEN WICKS, whose daily mini-editorial cartoon feature is so widely distributed by the Toronto Sun Syndicate and the Los Angeles Times Syndicate, has got to be one of the most colorful characters in all of cartooning! Brought up in the shadow of London Bridge, he's equally as effective on the platform, on radio, or on TV, as he is each day in newspapers. Ben himself says, "In North America I'm one of the few Cockneys around, and so, as such, I have no hesitation in feeling that I'm a certain sort of character, and so I start off with a great advantage. Here in North America people find it amusing to hear a Cockney's voice." In addition to his newspaper cartooning, Ben is a weekly guest on Canada's CBC radio network, CFTO television in Toronto, and a frequent guest on CBC television. He has written a number of satirical articles for major magazines and has co-authored a number of books — the latest being 'The Naked Gourmet', a best-seller.

In the following comments about his career, which Ben made to your editor during the Association of American Editorial Cartoonists convention in Ottawa, he tells at one point of how he began to submit magazine cartoons while living in Calgary, Alberta. One day he got annoyed with the Calgary city council and drew a cartoon which appeared in a Calgary newspaper — the Albertan. The following night a council member asked what could be done about a person maligning the intelligence of that august body. The Albertan was, of course, delighted and took Ben on as a regular cartoonist after that. Then in another month, eight other papers used his cartoons. Before long he received an offer from the Toronto Telegram Syndicate to come to Toronto. This was just a little more than seven years ago and he's now one of the highest paid and most widely distributed political cartoonists in the world. We'd also like to add our great appreciation to Ben for the wonderful job that he, and Rusins Kaufmanis, the editorial cartoonist of the Ottawa Citizen, did in arranging this year's convention of the AAEC.

'Who's your acupuncturist?'

'Why are they looking at us like that?'

'Come to think of it, where were you the night of the Watergate incident, Pat?'

By BEN WICKS

I was fortunate enough to leave school at 14, and equally fortunate that I had a great education. I grew up in London, about two blocks from London Bridge. I was one of twin boys — the first one died at the age of 25 hours — and there's a little story that will give you a good idea of how things were with our family at that time. My dad had been out of work for three years, at the time my mother went into the hospital to have the twins, and we were in rough straits. Dad walked into Guys Hospital at the foot of the south side of London Bridge, looked in a room, saw me in one basket and the other basket empty, and said, "Where's the bloke that should be in this one?" The doctor said, "The baby died in the night, and since it was more than a day old, the responsibility is all yours, and I'm afraid you're going to have to get it buried."

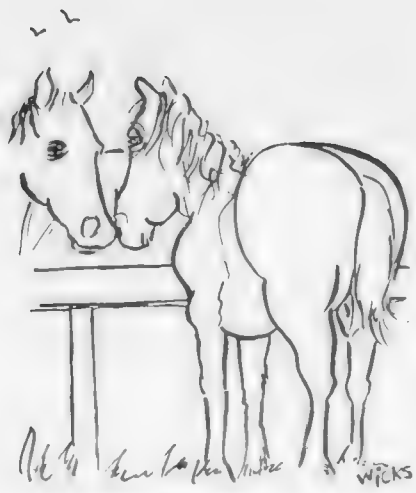
Dad said that he didn't have any money but the doctor reminded him of the so-called 'Lloyd George Fund' which provided everyone who had a baby with the equivalent of $3. But at that office dad was told that it could only be given to the mother. Next he ran into his brother, Steve, a London cab driver, who suggested that he take his problem to Alf Smith, the local undertaker. Alf was the greatest character around — he buried everyone, and I suspected he buried many while they were still kicking. Anyhow, Alf was always in the pub where dad located him. Alf said, "You're in luck — we've just had a fire in the basket factory last night, and I've got two bodies laid out in the front room and there's 'ardly a mark on them — they died through smoke and one of them's a woman. Provided you don't want to know anything about her, or where your boy's buried, I think I can do something for you."

Dad told him "That one's been enough bloody trouble already."

"Well," said Alf, "I'll give you a note to get your 30 shilling Lloyd George Fund money, you give me 10 shillings, and I'll put the boy between this woman's feet, put the lid down, and nobody'll know any difference. He'll get a nice Christian burial, and he'll go down with a very nice-looking woman who's 'ardly marked at all!" So that's how my twin brother went. I often wonder who was the luckier — my twin brother, in going off to other places with a very attractive woman forevermore, or me getting stuck here, having to chase all the attractive women I could find and having no luck with any of them.

I don't mean to plead this poverty bit, which seems to be a fad. But I left school at 14 to work on a fruit barrow, selling fruit at a market, and it was there I got the greatest education of all — *meeting people*. The first thing I was shown was how to cheat a person when giving them their change. The guy who owned the barrow told me my first piece of philosophy — "Never cheat a woman because she'll count her change. She's been told so often she's stupid that she doesn't care who knows it. But you can give a man short change because he never counts it, because he's trying to pretend he's better than you and that he knows what's going on."

I've carried this through (not that I cheat anyone of their change) but from this particular grounding all manner of things happened. During the war — around 1940 — I firewatched with dad, putting out various things in the blitz, and then I went into the army where I was a



'Heard the latest fuel shortage gag?'

'Dear Lord. If the world is over populated, how come I never see anyone?'

'My fellow Americans...'

glider pilot for a time — and then thrown out for having an accident. When I came out of the army, I sweated hard, working in a small women's shoe factory, and hated every minute of the 6 months I spent there. I'd always been keen on music, so I decided to learn to play the saxophone and clarinet, and in six months I turned professional. I was no good — hopeless — but I went to Germany and France for a while, entertaining American troops, and there again luck struck a very fortunate blow for me.

In Frankfort I ran into a group of nine American show girls and a homosexual pianist, who needed a clarinet player. So for a year I was with nine showgirls and a homosexual pianist — which to many people would seem the best of both worlds — but I would remind you that I was interested only in nine worlds and not in one world — certainly not the piano player!

So I learned a lot there — I've met *so many* people and it's people that matter to me. I've learned from each and every person out in the world, and about fun. This world of ours is a tremendous fun place to live in because there are so many people in it who are absolute idiots — most of them, I'm afraid, are in a position of power. And if you can just look on these particular images or characters as being just as human as you are — but without the education you have *from life,* then you're in a very superior position. So many leaders in the world are unfortunate because they've been anchored with a very good education that has kept them in a classroom, locked-in till they're 30 years of age!

I was in the band on the Queen Elizabeth and did 25 trips back and forth to New York, and met passengers from all walks of life. For the first time I was coming into contact with the very wealthy (I never had before), and I was absolutely astonished to find they used the toilet same as I did. Once I found that out, I realized they were also suffering under the same drawbacks that I had to live through.

I met a fantastic girl that I'm married to now, and I'm not embarrassed at all saying that she's the greatest I've ever met, and that's no bull or anything — that's just how I feel. I might add that we have three marvelous children.

In 1957, about a year after we were married, I became very upset about Britain's involvement in Suez. Once again I'd had an example of how stupid it was, interfering in affairs that didn't concern them, and also giving lies at the same time. I'm not knocking Anthony Eden— we all do it — but we're all surprised when our politicians do it. We shouldn't be — they're human. So Doreen and I decided to see something of the world. We left England, intending to live in Canada for a short period, and then to carry on into the States in various places.

The first place we went to was Calgary, in Alberta, because the only chap I knew in North America played a trombone and was in the army in Calgary. Doreen was a nurse, and began her profession there immediately, while I became a window-cleaner, then a janitor, a milkman, a commercial artist, and I did nine jobs on a weekly newspaper — everything from the market report to the TV column. Then I suddenly met a guy who told me that the most fantastic job was mine! A band musician I'd known in London told me, "Boy, they've got a Canadian Army band here, and you just pass a small test and they make you a sergeant, and you don't even have to march and you finish every day at 12! All we do is play concerts."

Well, I went out there and it was a fact. The lead clarinet player, by the way, had been with the London Symphony Orchestra. So they made me a sergeant, put me where I should be — on 3rd clarinet — and I continued to enjoy life in the army for three years. But I had my afternoons to spare and wondered what I should do with the time. (We had no children then).

I should say that I had once gone for two weeks to one of the finest

'Hello, Richard? Guess who we've got here . . .'

art schools in London, and had been tossed out because they said I'd never make it. So when faced with the problem of filling up my afternoons, I thought, "Boy, I'll try a bit of *cartooning!* " I got a writers and artists yearbook which had a whole list of the magazines you should submit to, and the prices they paid. The Saturday Evening Post was at the top of the list and they paid $75! This was in 1959 or 60. I couldn't believe it, until I found that the Maternity News — or something like that — paid $1.25. I thought this would be a great pasttime.

I'd send them the cartoons and when they sent them back, I'd keep sending them to the guy underneath, until maybe I'd hit the Maternity News for a dollar. It was suggested in the article that the best way to submit to a magazine was in sixes. Now I'd been told a very good joke that I transferred into a 4-panel cartoon. (For those aspiring to cartooning, I would suggest that many of you know very good jokes that will transfer into a 4-picture drawing.) Then I worked hard at five others, which were absolutely hopeless, and shoveled them in to complete my batch of six.

Here I was, living in Calgary, sending stuff off to the cartoon editor in New York, and nobody had ever heard of me. Six weeks went by and then, amazingly, I got a marvelous letter from the Saturday Evening Post, saying in effect, "We have never heard of you — who the hell are you — would you please send three letters of reference, and on receiving them, we'd be delighted to publish one of the six cartoons you sent us. Please send us as many more as you can." Well, it was a great thrill for me. The only thing was I'd spent two days on this 4-panel cartoon that I thought was excellent, and the last paragraph of the Post letter read, "Please find enclosed a *rough,* OK'd for a finished drawing." I've never forgotten that!

I'm personally of the opinion that there's absolutely nothing that you can't achieve if you really try hard enough, provided that you really want what you're going after. Once you know what you want, go and get it, because you *can* do it! The two most important words in the English language to me are 'persistence' and 'fun'.

Here's what I mean by 'fun' in the case of the political cartoon. It must have a sense of fun about it — first and foremost. You should feel, when you look at a cartoon, that you're going to *enjoy* it first — *then* you'll get its message. It's extremely unfair to expect a reader to pay attention to anything if it's boring. A lot of the old timers had no sense of fun in their cartoons. Because of TV, people are picture-oriented today, and the political cartoonist is a much more powerful animal than ever before because these people have the habit of absorbing things quickly through *pictures.* So the cartoonist who wants to be successful today owes it to the person of our picture-oriented world to entertain him. Make the viewpoint *second,* entertain him *first!*

I do feel politics strongly, probably because various members of my family were involved in the newspaper business. When my father finally did get employment, he worked as a printer for the London Daily Mirror. Mother was a charlady, working for the London Times, and my brother-in-law was a printer with the Daily Express. So from an early age our house was full of newspapers.

There's no question in my mind that the political cartoonist does his best work when dealing with the particular subject that moves him the most. Most of us political cartoonists are *obviously* moved by something such as an assassination, or a funeral, or some other dramatic event. But we should try to be moved by many other events which may not be quite as dramatic as those I've just mentioned. We should be moved to attack some bad political move, and to express our thoughts strongly about a number of political events.

I do 11 cartoons a week and I try to make them extremely newsworthy. A U.S. newspaper which subscribes to the feature receives eight cartoons a week, and Canadian papers receive seven, because they publish just six days a week. Each of them gets an extra cartoon every week since I may not tie in editorially with what they think on every day during the week and thus they'll have a replacement. Cartoons on subjects these days such as Watergate, sex scandals in Britain, or Skylab, can be sent to both countries. But I wouldn't furnish most cartoons about our Prime Minister Trudeau for an American audience, or one about Senator Fulbright for a Canadian one.

I'm amazed that 50% of the news is predictable within five days. The cartoons are mailed out every day, and five of the eight might be of an international news quality. And I have it written into my contract that there will be absolutely no interference with my cartoon — I'm given complete freedom. I guess this is a long way from what happened in my very early days in this business. I'd been with the Toronto Telegram for a year, and one morning our publisher — a very dynamic, outspoken, marvelous person, like John Wayne in size — grabbed an early edition off the press and hollered, "Stop the Presses — and take that f------ cartoon out of this newspaper!" ●

Photo by Claude Moliterni

L. to R.-Pierre Couperie and Editor Jud Hurd at the Moliterni-Couperie comics office in Paris

COMICS in FRANCE

During the summer of 1972 your editor had some long conversations in Paris with CLAUDE MOLITERNI and PIERRE COUPERIE, two of the world's most knowledgeable men in the field of comics. By profession, MOLITERNI is a well-known iconographer for HACHETTE, one of Europe's leading publishers. His work involves the assembling of all of the graphic materials needed to illustrate many of the books his firm publishes. It necessitates much traveling, much photography by Moliterni, and much gathering of illustrations. COUPERIE is a noted researcher, one of whose books — Paris Through the Ages — traces the development of architecture through the more than 2,000 years of the city's history. But these men also find time to maintain a separate office in which are centered their numerous efforts in behalf of comics. They have been responsible for comics exhibitions at the Louvre Museum in Paris, have been the organizers of French comics societies, have presented slide shows picturing the work of cartoonists, in many countries, and have been prime movers in arranging comics congresses everywhere. In this first of two articles which resulted from the conversations we had with them, they talk first about the development of comics in their country, and then about one of the five leading comics magazines published in France and Belgium — the magazine PILOTE. Space will not permit our showing complete examples of the various cartoon features which appear in PILOTE, but we are spotting some of the magazine's varied comic styles throughout this article. We'd like to point out that if examples of the work of any of the prominent PILOTE contributors have been omitted, CARTOONIST PROfiles is responsible because of space limitations, and not the Messrs. Couperie and Moliterni. We express our appreciation to the 'Pilote' Publisher, DARGAUD, and to its Director, Rene Goscinny.

Claude Moliterni

Q: French readers have long been used to a completely different way of seeing and buying comics, haven't they?

A: Yes — the way comics are published in France has existed for a long time — it's the result of an 80-year evolution. Nothing new in the basic form is occurring today, although of course there are some fresh developments.

Right from the start, when the comics began in the late 80's, in France they were held to be something primarily for children, and not for the whole family, as in the States. These first comics were published in small weekly, illustrated papers — Les Petits Journaux — which you'd probably call 'magazines' in your country. To begin with they were half-tabloid in size, and later regular tabloid size.

These weeklies consisted of 8, 12 or 16 pages, half in black and white, and half in 4 colors. The adults paid no attention to them.

These small illustrated papers contained, of course, comics drawn and written by Frenchmen, and unlike American comic artists, they didn't use balloons. A running continuous, microscopic, and fairly abundant text—7 or 8 lines of it—appeared under each cartoon picture. When American comics, with their balloons, came onto the scene —and I'll speak about that in a moment — they inspired the French cartoonist, Alain Saint-Ogan, to use balloons exclusively after that.

Comics for *adult* readers were introduced first in France around 1910 in a different type of publication — half-size and later full-size — funny weekly newspapers which catered to the whole family — adults as well as children. These contained jokes, criticisms of plays and movies, novelties, games, single-panel cartoons by French or foreign (British, mainly) cartoonists, and featured the first French appearance of American comics such as 'The Katzenjammer Kids' by Dirks, and 'The Newlyweds' by George McManus. Strips were printed in black and white, or occasionally in one or two colors. In the 20's, 'Dimanche Illustre', one of these family newspapers, started the American comics, 'The Gumps' and 'Winnie Winkle', and the French comic 'Zig et Puce'. The paper, 'Ric et Rac' in the 30's, carried Hal Foster's 'Tarzan' for some time. However, these weekly papers for the whole family were not numerous, and they published just 5 or 6 American comics. They were important historically, as pioneers, but not from the point of view of quantity. In this early period, by the way, it was the Sunday pages of these American comics which were used, and it wasn't till the period of the 30's that American *daily* strips were published in France.

The first of these daily strips to appear was 'Mickey Mouse' and it appeared in the 30's in one of the big regular French daily newspapers. A few other American daily comics appeared in other French daily newspapers thereafter, but usually there would be just one strip per paper at first.

Soon after, however, these daily strips were published on a big scale in the 'Petits Journaux' — or little children's weeklies — which we spoke about earlier. Between 1934 and 1940 there were more than 20 of these journals for children, with 11 or 12 main ones having circulations ranging from 80,000 to 500,000. During these years more than 90% of their pages were filled with American daily and Sunday comics, and to some extent, with Italian comics which could be obtained very cheaply. As a result, most of the French cartoonists were eased out, with the exception of the best ones such as Alain Saint-Ogan, Le Rallic, and Giffey. On occasions these little journals would print 1 or 2 dailies here and there

among the Sunday pages which they published, or they would stack up six dailies, and color them just like a Sunday page. A common practice, too, was to publish the dailies of a particular strip in one 'Petit Journal', and the Sundays of the same feature in another 'Petit Journal'.

As a result, one or two generations of French children were brought up on American comics. During World War II an era of protectionism began, wherein comics from the U.S. and most other countries weren't brought into France. At that point, great talents such as Herge, Jacobs, Franquin and others in Belgium (who were better organized than the French from the commercial and production point of view) took over the French market, and continued to be dominant in it during the 50's and early 60's.

A list of a few of these 'small journals' would include the magazine 'Robinson' which published Bringing up Father, Tillie the Toiler, Mandrake, Popeye, Flash Gordon, etc. Also there was the magazine 'Junior' which published Tarzen, Alley Oop, Captain & The Kids, Terry & The Pirates, Charlie Chan and many others. Hop-la printed Barney Baxter, Prince Valiant, Connie, etc.

The beginnings of Superman, Batman, Blue Beetle and several other superheroes appeared in another of these publications and you could find practically every American comic with the exception, perhaps, of Little Orphan Annie, L'il Abner, and Krazy Kat.

During the 60's, there began a new rise of the French school of

JE N'AURAIS JAMAIS DÛ FAIRE CONFIANCE À CE CHARMEUR DE MIRAGES...
JAMAIS!
?
PHILÉMON !
MONSIEUR BARTHÉLÉMY!?
AH! DANS MES BRAS, MON PETIT, DANS MES BRAS!
FRED 17

Photo by DARGAUD

'Philemon' by Fred

comics and strip cartoonists, which leads us to speaking about what we consider the 5 leading comics magazines in France and Belgium today.

They are 'Pilote', 'Pif', and the 'Journal of Mickey' in France, and 'Tintin' and 'Spirou' produced in Belgium. Let us tell your readers a little about each of them.

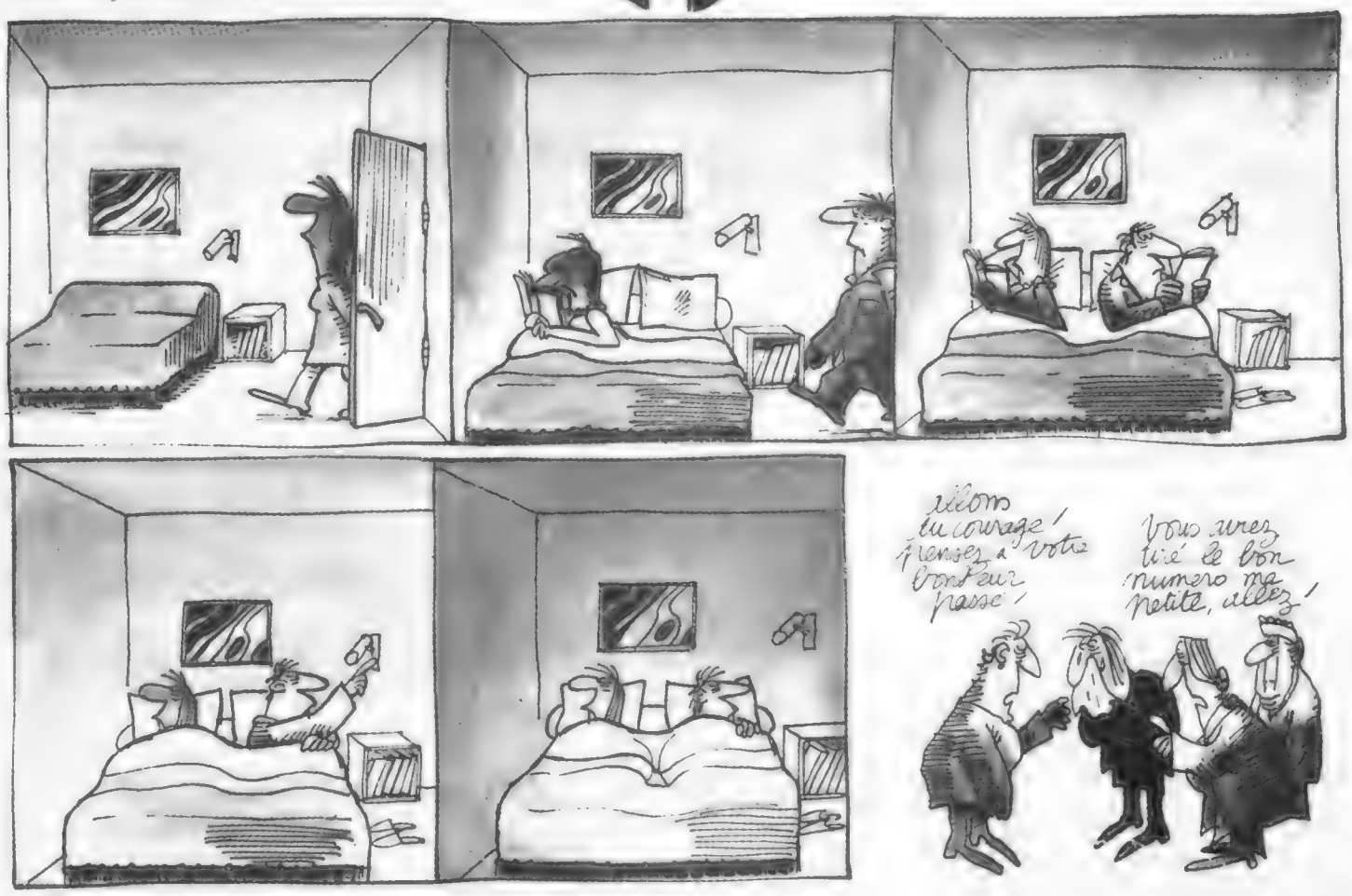
'Pilote' is the latest weekly magazine for young people and teenagers, and was created in 1959 by Rene Goscinny and by the Belgian scenarist, Charlier. To begin with, 'Asterix the Gaul' was created and published and it made a success of 'Pilote'. At first there was nothing avantgarde in the magazine, and this held true for a number of years — it was a paper for children. Then three years ago Goscinny changed its policy and he began to slant some of the magazine's pages towards students, and to young people in their late teens or early twenties.

These were pages of cartoons satirizing pollution or politics, for instance, containing some similarities to 'MAD Magazine' or to some aspects of the American Underground. Goscinny doesn't confine his magazine to one particular style of cartoon as do some of the other weeklies — some of the pages feature comics and adventures and others, these satiric drawings. The 'Pilote' team of artists includes Giraud, Druillet, Gotlib, Morris, Uderzo, Fred, Claire Bretecher, Mandryka, and Alexis. Also Tardy, Loro, Mezieres, Gillian, Tabary, and writers de Beketch and Lob.

Your readers might be interested in one bit of inside humor which

PAR BRETECHER

Photo by DARGAUD



-y DARGAUD

PAS MAL... QUE LA LANGUE DU VISAGE PÂLE S'AGITE. BOEUF BOITEUX ÉCOUTE.
DES VISAGES PÂLES ONT INSTALLÉ UN GRAND TIPI PRÈS DE FORT COYOTE. LA NUIT PROCHAINE, JE VOUDRAIS QUE BOEUF BOITEUX ET SES BRAVES DÉTRUISENT CE TIPI...
SI C'EST LE TIPI AVEC TAS DE MONSTRES, NON MERCI! MES BRAVES ET MOI SORTONS D'EN PRENDRE!
MAIS JE VOUS DEMANDE SEULEMENT DE BRÛLER LE TIPI SANS TUER PERSONNE! ET IL Y AURA DIX CAISSES DE BONNE MÉDECINE COMME CELLE-LÀ APRÈS LE TRAVAIL!
DOUZE.
D'ACCORD!
GLOU GLOU GLOU GLOU GLOU...
MAIS... HIPS... VISAGE PÂLE N'AURAIT PAS PLUTÔT DE LA BONNE MÉDECINE VENANT D'ÉCOSSE?
MORRIS + GOSCINNY

'Lucky Luke' Drawings by Morris — Text by Goscinny

Photo by DARGAUD

BRUSQUEMENT, LE BROUILLARD SE DÉCHIRE... DEVANT L'AVION, UNE FALAISE ÉNORME!... PAR MIRACLE À LA MÊME SECONDE, LE PILOTE A APERÇU UNE FAILLE SUR SA DROITE!... AVEC UNE RAPIDITÉ FOUDROYANTE, AU RISQUE DE DÉCROCHER, IL BASCULE SUR L'AILE SA PESANTE MACHINE, PLONGE DANS LA TROUÉE... TURBO-PROPULSEURS HURLANTS, VIBRANT À ÉCLATER, L'AVION FRÔLE DE L'AILE ET DU VENTRE, LES ARÊTES ÉTINCELANTES DE GLACE...
KARL!!! NOUS FRISONS LA PERTE DE VITESSE!
CRAMPONNEZ-VOUS!!! NOUS... NOUS PASSONS!
OUF!!! PASSÉS!...
PHUUUUUUU!... JAMAIS JE NE VERRAI LA MORT D'AUSSI PRÈS!... BIEN JOUÉ, KARL!...
UN VRAI MIRACLE!... HEUREUSEMENT QUE NOUS VOLIONS À VIDE!... SI NOUS AVIONS ÉTÉ À PLEINE CHARGE, JAMAIS NOUS NE SERIONS PASSÉS!...
TOUJOURS RIEN D'UPSA, KARL!... LEUR RADIO RESTE MUETTE!...

'Michel Tanguy' Drawings by Uderzo - Text by Charlier

Photo by DARGAUD

Gotlib's 'La Rubrique a Brac'

appears in the magazine 'Pilote'. In the 'Achille Talon' strip, the title character works at a magazine called 'Polite' where he draws his own humorous adventures. In the course of drawing these adventures, the character is often called into the office of the editor, and being yelled at, told that he is late, or negligent in his cartooning. This editor is quite recognizable as a caricature of the real 'Pilote' editor, Rene Goscinny, who is never named in the strip. The editor in the strip is shown as a short-tempered man in an office of imperial proportions, sitting on a throne, with a whip or tommy-gun handy, or an old-style navy gun sticking through a port-hole in his desk. Several other members of the staff appear in caricature form regularly in 'Achille Talon'. The strip is written and drawn by Greg, who is himself the editor of the rival magazine 'Tintin'. Sometimes fellow cartoonists are caricatured in the feature, sometimes a character recognizable as Greg himself appears, a la Hitchcock, in the role of a passerby, a hippie or a bum, and even Mrs. Greg was seen on several occasions as a woman walking by on the street. However, the strip is very funny to all readers, most of whom are not aware of the inside features of the strip. It must be said for Rene Goscinny (who is the author of the famous 'Asterix the Gaul' and 'Lucky Luke', as well as the editor of 'Pilote') that he has tried boldly practically everything that young French cartoonists have suggested.

There's another interesting point

From Philippe Druillet's 'Lone Sloane'

POUR TOUT AUTRE, CET ENDROIT N'EST QU'UN DÉSERT, POUR NOUS IL SERA LE REPAIRE IDÉAL, KURT. NOUS POUVONS SORTIR AVEC LE ZAP!
JE PRÉVIENS L'ÉQUIPAGE!

Photo by DARGAUD

MAIS OUI !.. TEUFFEL !.. COMMENT N'Y AI-JE PAS PENSÉ PLUTÔT ?..
LE SPECTRE LE CONNAÎT, LUI, L'EMPLACEMENT !!!
ET EN RODANT AUTOUR DE NOTRE CAMP, CETTE NUIT, IL A DU LAISSER DES TRACES !..
C'EST LUI QUI ME CONDUIRA JUSQU'À L'OR !!!
ET QUELQUES INSTANTS PLUS TARD...
BON ! WALLY ETAIT EMBUSQUÉ ICI !.. ET VOILÀ SES TRACES QUAND IL S'EST RUÉ À LA POURSUITE DU FANTÔME !.. HMMM... LE COUP DE FEU VENAIT DE L'OUEST ET D'UNE DISTANCE DE 150 YARDS AU PLUS... VOYONS ÇA !..

'Lt. Blueberry' Drawings by Gir — Text by Charlier

SERGENT LATERREUR

CORPS A CORPS

Photo by DARGAUD

AUJOURD'HUI, PETIT EXERCICE À LA BAÏONNETTE. HÉ, HÉ...
LES MANNEQUINS QUE VOUS APERCEVEZ LÀ-BAS REPRÉSENTENT L'ENNEMI ! HÉ, HÉÉÉÉ...
ZALONS DÉFONCER TOUT ÇA ! MON GALIAARR !
A L'ATTAAAAQUE
YAAAAAAH

'Sergent Laterreur' Drawings by Touis — Text Frydman

about the comic magazines such as 'Pif', 'Pilote', and the others.

Let's say that 2 pages of a particular sequence of a popular story-type strip are published each week in one of these leading magazines.

When this sequence is finished — possibly in 22 weekly issues of the magazine — there will be 44 pages in the entire sequence. Well, this complete sequence will then be bound in hard-cover form so that you can go to the corner bookstore or newsstand and buy a permanent volume of a sequence. Possibly you've missed part of it from week to week, or it was a particularly good one and you want to preserve it.

We call one of these hard-cover books an 'album'.

In addition, a 6-month's collection (or maybe a year's collection) of one of these magazines, is normally put into hard-cover form at the end of one of these periods.

So that if you don't buy them from week to week, you can still obtain a year's issues at the end of the year for your permanent library.

Incidentally the strips in 'Pif', 'Pilote', and in the other magazines we'll be talking about, are comics produced mainly by French cartoonists and Belgian cartoonists, with a sprinkling of men from other countries.

Greg's 'Achille Talon'

Photo by DARGAUD

UNIVERSAL PRE

UPS and its creators had another great year! "DOONESBURY" (dS) appearing in 350 newspapers — third book just published by Holt ● "ZIGGY" (dS) appearing in over 100 newspapers — featured character in full line of American Greetings Corp. products ● "THINGS YOUR MOTHER NEVER TAUGHT YOU" weekly fix-it column (ill.) appearing in over 125 newspapers — paperback collection to be published this Fall ● Garry Wills' "OUTRIDER," a thrice-weekly column of brilliant political analysis by the author of "Nixon Agonistes" ● "KELLY" (dS) now appearing in over 125 newspapers — Kelly and his puppy Duke have won the hearts of millions ● William Rusher, publisher of "National Review" now beginning a three times per week column "THE CONSERVATIVE ADVOCATE" ● Nancy Stahl's twice weekly "JELLY SIDE DOWN" (ill.) — a

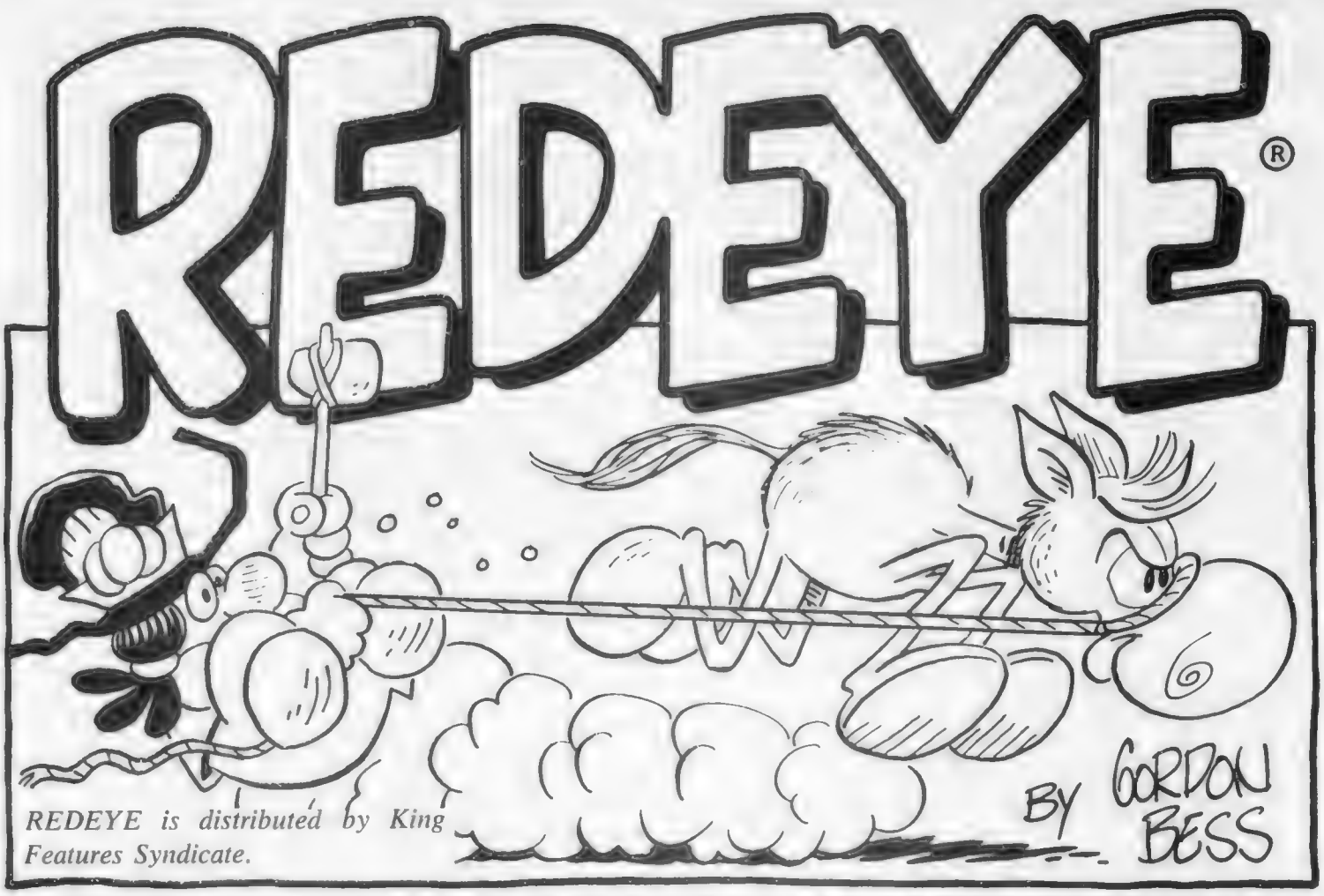
Other solid features include: Sandra Kelly's weekly (ill.) sewing advice ● Dr. Richard Smith's popular 2-column panel "SHADOW MISCHIEF" ● The daily records and oddities of "ACCORDING TO GUINNESS" ● Talented Jim Siegelman's twice weekly humor-satire column, "THE PRESSPASSER" ● Drs. Richard Nickeson and Harry Cargas' weekly "EGO QUIZ" ● John Twohey and James Rosapepe's thrice weekly report on big business and big government ● The daily tenderness of our one-column panel "IT'S LOVE" ● and READERGRABBERS, our surprise one-shotters and series. ●

ESS SYNDICATE

proven winner appearing in over 150 newspapers — published by Fawcett and new book scheduled for Fall ● "TRIM'S ARENA" — a refreshingly funny view of the world of sports — will soon appear in over 75 newspapers ● "GOOD EARTH ALMANAC" (S) enjoyed by readers of all ages — Grosset & Dunlap collection just published ● Steve Harvey's weekly poll "THE BOTTOM TEN" — pays tribute to the worst of college and pro teams ● Chuck Stone's power-packed black point of view three times per week in "WITH THE PEOPLE" — now in over 50 newspapers ● Philip Nobile's weekly interview (Q&A) "UNCOMMON CONVERSATIONS" — now appearing in over 100 newspapers ● Bob Walton's weekly column, "A TIME TO LIVE" provides helpful advice on retirement ● Pulitzer prize winner Paul Greenberg's thrice weekly conservative comments in "RIGHT ANGLE" ● Our latest daily strip "GRIFF AND THE UNICORN"

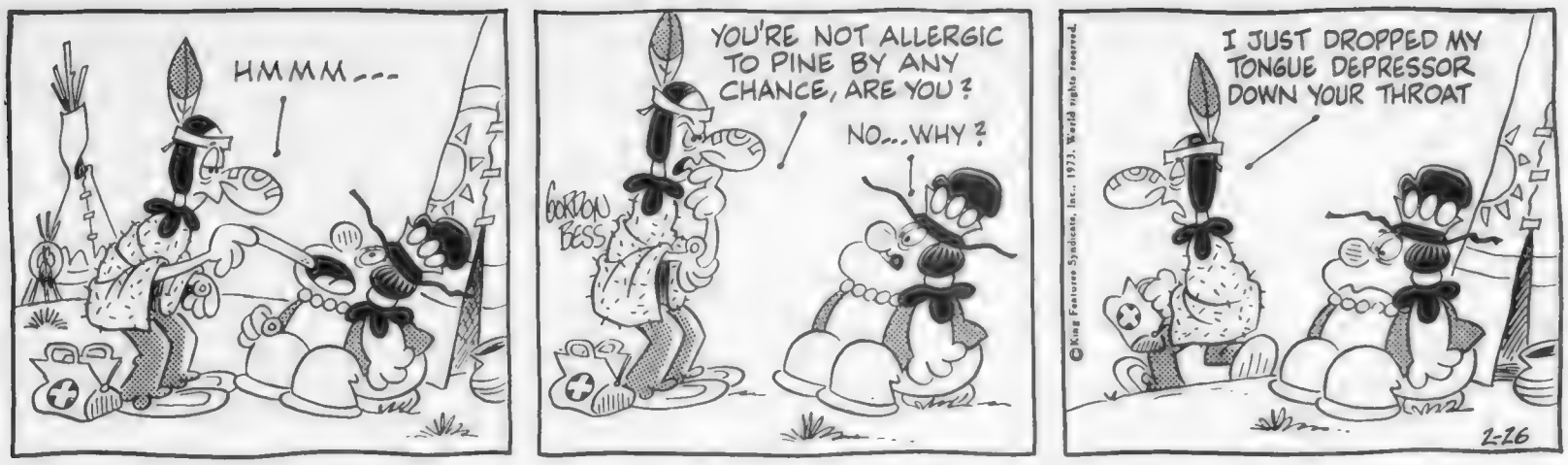
panel
lman's
QUIZ"
ess of

John P. McMeel, President and National Sales Director ● James F. Andrews, Editor and Executive Vice President ● William H. Andrews, Northeast Sales Representative ● John Ferguson, Western Sales Representative ● Canadian Representative: Toronto Star Syndicate ● International Representatives: Editors Press Service and King Features Syndicate ● UNIVERSAL PRESS SYNDICATE ● Sales Office: 475 Fifth Avenue, New York, New York 10017 ● 212-889-8448 ● Production, Accounting and Editorial Offices: 2210 W. 75th St., Suite 305, Prairie Village, Kansas



REDEYE is distributed by King Features Syndicate.

Photo by LAMAHR STUDIO Cincinnati, Ohio.


HMMM---
YOU'RE NOT ALLERGIC TO PINE BY ANY CHANCE, ARE YOU?
NO...WHY?
GORDON BESS
I JUST DROPPED MY TONGUE DEPRESSOR DOWN YOUR THROAT
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2-26

GORDON BESS, who writes and draws the very popular comic strip, REDEYE, which is distributed by King Features Syndicate, lives with his wife, Joanne, and their children —Sue 16, Rich 11, and Deborah 9 —in Boise Idaho. After working a number of years in the east, he and his family returned to the west in 1970. In addition to talking a good deal about REDEYE in the following conversation, he tells us something of how pleasant it is to live and work in his part of the country.

Q: REDEYE has become a very popular comic strip and most recently was featured in a special issue of the famed Belgian comics magazine TINTIN. How did all this happen?

BESS: Well, to begin with, I was born in Richfield, Utah in 1929, and spent most of my earlier days in small mining camps and towns throughout the southwest. When I got out of high school, I joined the Marine Corps and spent about ten years there after the Korean fracas. I'd always had an interest in cartooning, and fortunately, while I was in the Corps, I found jobs here and there on various base papers. Eventually I went to LEATHERNECK, the Marine Corps magazine, as artist, cartoonist, and cartoon editor. This was my training ground more than anything else, although I did take the Famous Artists Cartoon Course. They had some very good Marine Corps and civilian artists on the Leatherneck staff and there was a very strong emphasis on art in the publication. They gave us an opportunity to experiment with many different techniques, styles, and art mediums. We got a lot of experience in illustration, cartooning, design and layout. Incidentally, they had a fine group of alumni—men like Alex Raymond, Fred Lasswell, John Clymer, Tom Lovell, etc. We were stationed at the Marine Corps HQ in Washington, and when my hitch was about up, I had the opportunity to go over to the section that makes up the transfer lists, and to find out where I would be sent if I should re-enlist. I found that I was going to the Far East—I'd been there once and wasn't excited about the idea of going back. Besides I had recently got married, we had a baby girl, and I decided it was time to try the cold, cruel, civilian-life world! So, in 1956, I got out of the Corps, and worked in the marketing department of GE in Philadelphia for about a year.

After that, I landed a job as Art Director of the CREST-CRAFT sta-

OKAY, LOCO! THE BATTLEFIELD IS THAT WAY
---AND THE GLUE FACTORY IS THAT WAY
NOW, THEN--- WHICH DIRECTION ARE YOU GOING TO GO?
HOW IN HECK DID YOU EVER TEACH LOCO TO CLIMB TREES?
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2-19

Below this REDEYE strip, and some of the others on these pages, you will find Gordon's own comments on the particular strip in question.

I'M THROUGH ASKING YOUR FATHER IF WE CAN GET MARRIED!
I'M GOING OVER AND TELL HIM THAT WE ARE!
DID YOU HEAR THE NEWS? THEY JUST LANDED AN INDIAN ON THE MOON
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9-7

This is my favorite type of gag. You have a buildup in the first two panels and then sort of a surprise punch line in the last panel . . . This type of gag also lets the reader use his imagination, and a mind's-eye view of the action that took place when Tanglefoot was socked so hard he sailed to the moon is much more animated than a drawing would be.

tionery and greeting card company in Cincinnati, and stayed there for 15 years. This job, too, was a rewarding experience. I did a variety of things—worked with pressmen and photographers, etc., and learned a lot about the business. During these years I did quite a few freelance gag cartoons through the mail —mostly for trade magazines—and a lot of studio greeting cards.

One day in 1967 I was doing one of my magazine gag cartoons and couldn't figure how to work it out in just *one panel*. So, having a mind like a steel trap, I worked it up in *3 panels* and decided that this was the nucleus of the syndicated comic strip I had wanted. (I had previously worked on several ideas for strips, and they had made the rounds through the mails to the various syndicates.) I drew up a 2-week batch of samples of REDEYE, an Indian Chief with his fouled-up tribe, and decided, as far as syndicates were concerned, that I'd start at the top and work my way down, so I sent the strips off to King Features. Fortunately, they liked them. Sylvan Byck, King's well-known Comics Editor, wrote and asked me to send them two more weeks, which I did. This was followed by another letter saying that King would definitely like REDEYE for a daily and would like to see some sample Sunday pages. Surprisingly enough, I had a contract in short order after that. I'd always heard that getting a strip contract was a long process, that it helped to have a relative in the syndicate, and all that razz-ma-tazz. I discovered this wasn't true at all, and it didn't involve any big meetings, my going to New York, or anything like that! It might be helpful to other aspiring cartoonists to hear that everything was handled through the mail, and was accomplished in less than a month's time.

There were no changes in the size or the content of the strips, and they were used the same way I'd sent them in. Sylvan Byck did make some helpful suggestions as to additional characters. I'd started off with just one main character—that was about it—but you really have to have a cast of characters and they all have

BRRRR! IT'S GETTING COLD!
YEAH ... AND THE PALEFACES CALL THIS TIME OF THE YEAR 'INDIAN SUMMER'
CONSIDERING THE OTHER THINGS THEY'VE WORKED OUT FOR US... IT FIGURES
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10-6

Whenever possible, I like to work in a strip pointing up the injustices suffered by the American Indian.

HEY, TANGLEFOOT! I UNDERSTAND YOU'RE THE GREATEST HEARING AID SALESMAN THEY'VE EVER HAD IN THIS AREA
HOW IN THE WORLD DO YOU DO IT?
11-23
CAN YOU SPEAK A LITTLE LOUDER?
GORDON BESS
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Here's the perfect example of the type gag to stay away from. I received many letters objecting to this strip. It's a definite no-no to do gags about someone's handicap. My only defense is that I myself am 80% deaf in one ear and use a hearing aid.

to have individual personalities, etc. These suggestions were the only 'looking-over-the-shoulder' that King has ever done. By the way, after about a year of the strip, and having received checks quite regularly, I *did* decide to go to New York to see if there really *was* a King Features and a Sylvan Byck. There was, and there is, and that's the last time I've been to New York. At this point, I'd like to mention the terrific job King does when they launch a new strip. They really open up both barrels, and put out a beautiful, expensive booklet, large in size and in full color—it's very impressive. They treat the cartoonist like a pro and there's no heavy-handed editorial supervision. The cartoonist makes his own decisions as to material, and this makes him a better cartoonist.

Q: Would you describe the different characters in REDEYE?

BESS: Well, of course there's REDEYE, the chief, and MAWSQUAW his wife. TANGLEFOOT is the chief's sidekick and takes the brunt of Redeye's attacks. TAWNEE is the teenage daughter, and POKEY is the little boy. Of course there's also the MEDICINE MAN and LOCO the horse, but this cast is fairly small in number.

Q: How about that old cliche-question that everybody always asks the cartoonist—where do you get your ideas?

BESS: If you break most gags down to their basic plots, they would be more or less the same—a buildup of a logical sequence of events ending in an illogical way. When you first start a strip, you've got characters but you haven't worked their personalities out fully. It took me about a year to develop these personalities, and now it's easier to do the gags because I work my ideas around the shortcomings or peculiarities of the various people. For instance, I can start daydreaming about the things that could happen

HOW DID YOU COME BY THAT CURLY HAIR, SHEEP?
I WAS FRIGHTENED AS A CHILD
YOU EXPECT ME TO BELIEVE THAT?!
GORDON BESS
5-31
C'MON, LOCO! TODAY IS THE BIG BATTLE!
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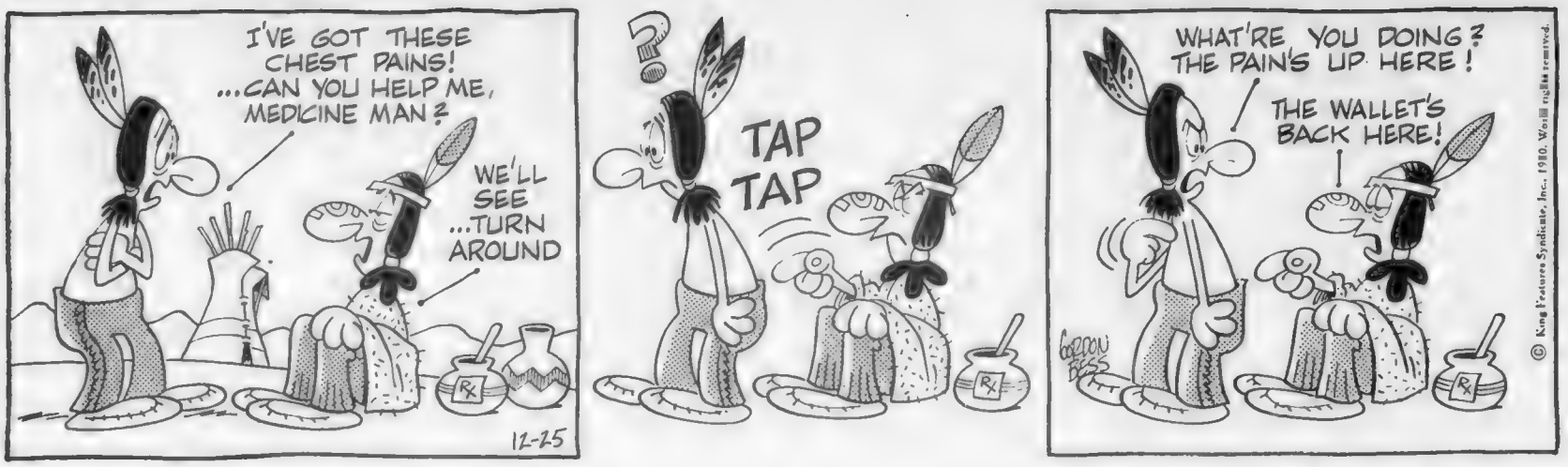
Loco, the horse, didn't start out as a main character. In fact at the first he didn't even have a name. He has now reached the point where he's the most popular character in the strip. Although Loco is a talking horse, he never talks in hearing distance of humans—this wouldn't be believable.


I'VE GOT THESE CHEST PAINS! ...CAN YOU HELP ME, MEDICINE MAN?
WE'LL SEE ...TURN AROUND
12-25
?
TAP TAP
WHAT'RE YOU DOING? THE PAIN'S UP HERE!
THE WALLET'S BACK HERE!
GORDON BESS
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Doctors must have the best sense of humor of anyone. I am constantly kidding them through the Medicine Man, yet I get more requests for originals from doctors than from any other group of people.

to a doctor, because the Medicine Man is a parody on all doctors. To begin with, he was a parody on doctors *and* ministers, but I soon decided it was better to drop the 'minister' angle. It's the same with the other characters. Loco, the horse, for instance, is rather cowardly when it comes to going into battle.

Things you've seen, read, and heard, all these go into your subconscious, and are stored there. Then when you sit down and concentrate, these things come forth.

I've found that it's best to try and do a few gags every day. To begin with, I'd try to come up with all the ideas for the next week at one sitting, but this became a strain and it was always a heavy thing hanging over my head. Now I work on a few gags every morning before I start drawing, and it works out much better. When you do the ideas on a regular basis, they flow better.

Q: Do you do your own gags?

BESS: I'd been doing all my own until about a month ago when I started to buy a few from a fellow who seemed to have a feeling for the strip. I prefer to do my own but if I can get some good ideas, I'll buy them—it probably adds a fresh touch to the strip.

I would think it would be hard for a young person who hadn't been around, or experienced life, to come up with a constant flow of ideas. Obviously, it's an advantage to start as young as possible at working on ideas. All the TV programs you watch, the books you read, the things that happen—all of these go back into your memory bank someplace, and you're going to have to draw on them in the future.

Q: What's your schedule like?

BESS: I'm a morning person so I try to get most of my work done early, and I get to the drawing board around 7 or 7:30 AM. I had an outside office in the past but I work at home now and like it better. I work for about an hour to come up with several ideas for the next week's strip, and I do these real-rough, shorthand-type sketches on bond paper. I don't make any attempt to figure out composition, or anything like that. Let's say it's Monday morning. After an hour of idea work, I start drawing on my dailies, using ideas I've worked up the previous week. I draw, ink, and do the lettering on 3 dailies on that day. Tuesday, things are much the same—several more ideas and 3 more dailies. On Wednesday, it's more ideas, and the drawing and inking of the Sunday page. I try to keep a pretty regular schedule but

SLURP
REDEYE! YOU SHOULDN'T STICK YOUR FINGERS IN THE SOUP LIKE THAT!
GORDON BESS
YOU'RE RIGHT --- WHO NEEDS DISHPAN HANDS
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3-27

YOU CAN'T GO OUTSIDE AND PLAY BECAUSE IT'S A COLD, MISERABLE DAY AND YOU'D CATCH YOUR DEATH OF PNEUMONIA OUT THERE
OH, WELL --- I NEED TO PRACTICE MY WAR WHOOPS AND TOM-TOM BEATING ANYHOW
GORDON BESS
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2-23

there are always thoughts of golf or hunting, or something like that. I don't use an assistant, although one advantage of having one would be to have some one to give me criticisms or suggestions occasionally. I don't make a photocopy of the Sunday page—in order to color it as many cartoonists do—but I leave this up to a King Features color artist who probably understands more about the color process than I do.

Q: Some of our younger readers always ask about the materials used by famous cartoonists. What about yours?

BESS: Well, I work on a 3-ply smooth-surface Strathmore, the dailies are drawn 16" by 4½" in size, and the Sundays are 9¼" by 21". I used to work out each strip on tracing paper, put it on a light table and kind of rearrange things in the various panels, but now I find it's faster to pencil right to begin with on the Strathmore.

As for pens and brushes, I use a Gillott 170 for inking lines, a #2 brush for solid blacks, and an Esterbrook #314 relief pen for the lettering.

Q: You don't outline your balloons on the dailies do you?

BESS: No—I started this method to give maybe a little different look to the strip, but nowadays, in the case of the Sundays, I *do* outline the balloons because with some background colors the lettering didn't show up and was hard to read. Not outlining the lettering in the dailies does present some problems—I can't have complicated backgrounds and everything has to be below the horizon line—tepees, hills, etc. Most of my scenes are out of doors of course, but in indoor scenes it's a problem to find a place for the lettering and not get it all confused with the background.

Q: I know you said that you managed to land your REDEYE contract entirely by mail. Can the cartoonist who lives far away from the big centers of publication do all kinds of cartooning without leaving his home town?

BESS: Sure he can. Of course magazine cartoons can be submitted by mail, and I know from my own experience that greeting card submissions can be handled the same way. You work out a rough batch of 8 or 10, and you can put them in a #10 envelope for the most part, so the mailing's not expensive. When I was doing this, the pay for an accepted rough idea ranged from $25 to $35. Then the greeting card company would often have me do the finished art work, which would

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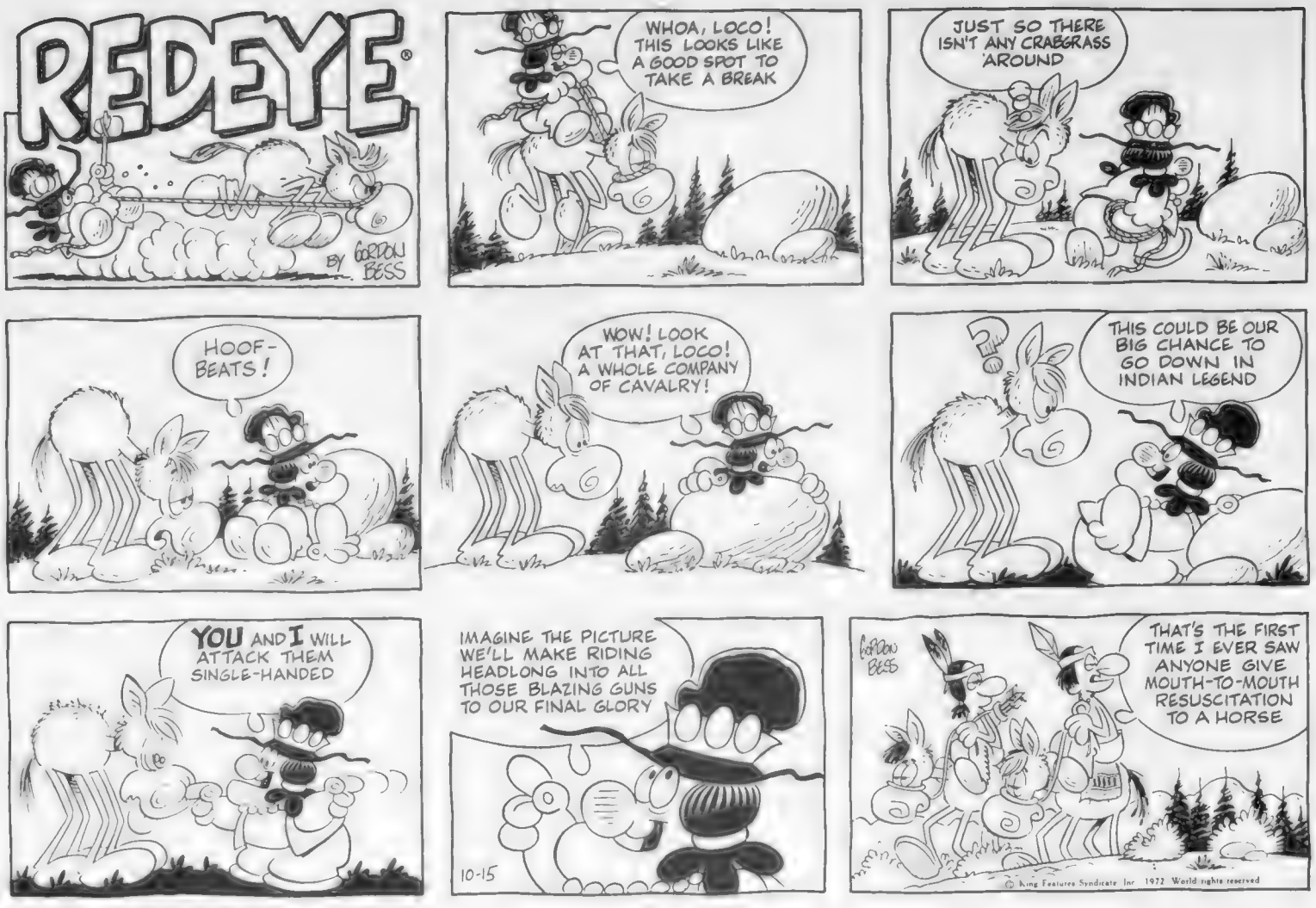
GORDON BESS
HOW ABOUT HELPING ME LISTEN FOR BUFFALO?
OKAY! WHAT DO YOU WANT ME TO DO?
3-24
STOP WALKING AROUND!


REDEYE
BY GORDON BESS
WHOA, LOCO! THIS LOOKS LIKE A GOOD SPOT TO TAKE A BREAK
JUST SO THERE ISN'T ANY CRABGRASS AROUND
HOOF-BEATS!
WOW! LOOK AT THAT, LOCO! A WHOLE COMPANY OF CAVALRY!
THIS COULD BE OUR BIG CHANCE TO GO DOWN IN INDIAN LEGEND
YOU AND I WILL ATTACK THEM SINGLE-HANDED
IMAGINE THE PICTURE WE'LL MAKE RIDING HEADLONG INTO ALL THOSE BLAZING GUNS TO OUR FINAL GLORY
10-15
GORDON BESS
THAT'S THE FIRST TIME I EVER SAW ANYONE GIVE MOUTH-TO-MOUTH RESUSCITATION TO A HORSE
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A REDEYE Sunday Page.

mean another check. Possibly advertising cartooning might be the one branch of cartooning where living in a large city would be advantageous—because the big agencies are there. On the other hand, if you're the *only* cartoonist in your town, you've probably got all the advertising work in town locked up.

Q: How do you think the comic strips of today differ from those of some years ago?

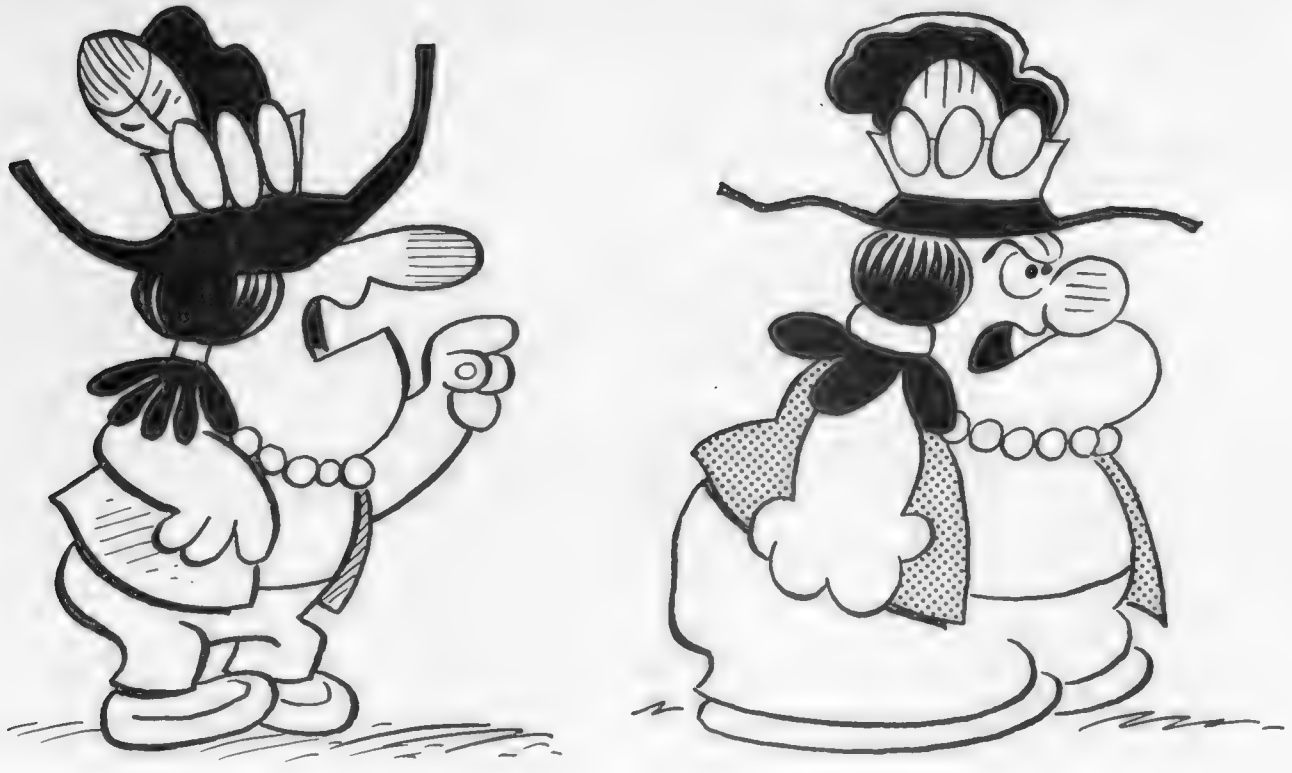
BESS: Of course they're more sophisticated in their approach to humor today, due probably to TV which has made people more aware of what goes on in the world. In the old strips everything had to be spelled out. There are a lot of 'inside' gags in the more successful current strips—they make the reader feel that he's one of the few who gets the gag—that he's superior. When you do an 'inside' gag, you may lose some readers, but the readers who do get and appreciate these inside-type gags will be exceptionally faithful readers.

Q: When you were an art director, I know you interviewed quite a few applicants. In view of this experience, would you advise an aspiring cartoonist to go to art school after high school, or to get an art job immediately?

BESS: Well, of course, there are two sides to the question. I found that many art graduates couldn't put together an effective portfolio for one thing. People with a fine arts background seemed to stress design—often beautiful ones—but frequently they hadn't been made aware of some of the problems of *printing* these beautiful designs. Many of them couldn't have been reproduced. Even students from commercial-art schools often didn't know about different methods of reproduction, the various limitations of each of them, etc. Most students were prepared to be art directors, and not paste-up men, which is precisely what they would be doing as new people in an art studio. There are some good art schools, and a lot of bad ones. Each case of a young, aspiring cartoonist is different. I'd say if a high school kid has the opportunity to land an art job, he's just as well off doing this. There *is* one problem about getting out of high school and going right into the art field—you run a danger of getting put in a narrow portion of that art field—in one slot.

Q:You've said that one thing about newspapers bugs you. What's that?

BESS: They devote large amounts of space to their biggest competitor! When the TV Emmy Awards, for instance, come up, the papers give



1967 1973

Cartoonists are frequently asked how they manage to always make their characters look the same every day. This answer is, of course, is that they don't—as illustrated by Redeye, on the left from an early strip, as compared to the way he looks today, six years later.

them tremendous coverage—who won, the best programs, pictures, the whole works! But I've never seen *one inch* of coverage on the annual Reuben Awards given by the National Cartoonists Society, or on any of the other cartoonist awards that are given from time to time. All of this in spite of the fact that statistics show that next to the front page, the comic page is the most widely read page in the paper. The cartoonist comes up with 365 new ideas a year, and his readers will turn on him if he repeats himself. Yet a TV comedian, whose routine consists of a dozen or so gags, will pop up on a number of shows, doing the same gags on each one.

Q: In a recent issue of CARTOONIST PROfiles, Bob Howie, the editorial cartoonist of the Jackson, Mississippi Daily News, told our readers about some of the pleasures and advantages of living in a place which is away from the biggest centers of population. I know you're enthusiastic about Idaho, so would you say something about life out in your part of the country?

BESS: The big thing is skiing . . . we're 15 miles from a ski mountain. My boy, Rich, is in a 'Mighty Mites' program which teaches youngsters and he competes in one of the groups. All the towns around here have a ski team. Our oldest daughter, Sue, is on her high school ski team also. Idaho is a mountainous state but we live down here in the valley—which is known as the Banana Belt. You have a very mild climate during the winter—it's dry, you can be playing golf and fishing, and 45 minutes away you've got 8 to 9 feet of snow. We've got a good thing going here and I'd better not publicize it too much. There's terrific big game hunting—Idaho has the largest herd of elk of any state in the Union, with deer, elk, bear, moose, duck, pheasant, grouse, etc. There are quite a few lakes. We all have trail bikes and, in the summer, we like to run the ridges with them and explore in the mountains. We have a truck camper—4-wheel-drive—and we have a 4 wheel-drive Toyota Land Cruiser that we tow along behind the camper. We go up to the old ghost towns (gold and silver) and with some metal detectors we have, we look for various artifacts, coins, etc. All of this gets you away from people for a while. Boise, with about 70,-000 people, has some fine restaurants. There's good air service out of Boise—we're an hour away from San Francisco and a couple of hours from L.A. Once in a while we go to Reno to hit the blackjack tables and pull a few slot machine handles. ●

Betty Swords

Photo by Marilyn Stoddard

BETTY SWORDS, one of the few women cartoonists in our profession, is probably best known for the many magazine cartoons she has done in recent years, although her art activities have covered many different fields. An Art Major at the University of California at Berkeley, she has sold paintings and portraits, has done fashion illustration, both 'straight' and cartoon advertising for newspapers and magazines, TV ads and story boards, and magazine and book illustration. And her humor writing ranges from gag-writing, through short Post Script pieces, to longer humorous articles that she usually illustrates herself. In this story she tells how she hopes to make sexist cartoons about women just as unacceptable as those about Rastus and the watermelon. Betty and her family live in Denver, Colorado.

by BETTY SWORDS

I'm an oddity, with the curiosity-value of a two-headed calf. I'm a woman magazine cartoonist—practically the last of the handful that humor editor Gurney Williams mentioned in a 1960 Memo's, the chatty monthly newsletter he sent to LOOK cartoonists and humor writers. He was just one of the people who have asked: Why so few women cartoonists? Is it discrimination? The answer should come as no surprise: Yes.

Now I doubt that many men cartoon editors decide they won't like anything drawn by a woman, although it has always been more diffiicult for a woman to have her creative efforts taken seriously, and some men's magazines refuse to print anything signed by a woman. This leads to the likelihood that some women have just signed their last name (I know of one right now) so their work would be judged on its merits alone. Frankly, I once considered this myself, but then I decided I'd rather be me.

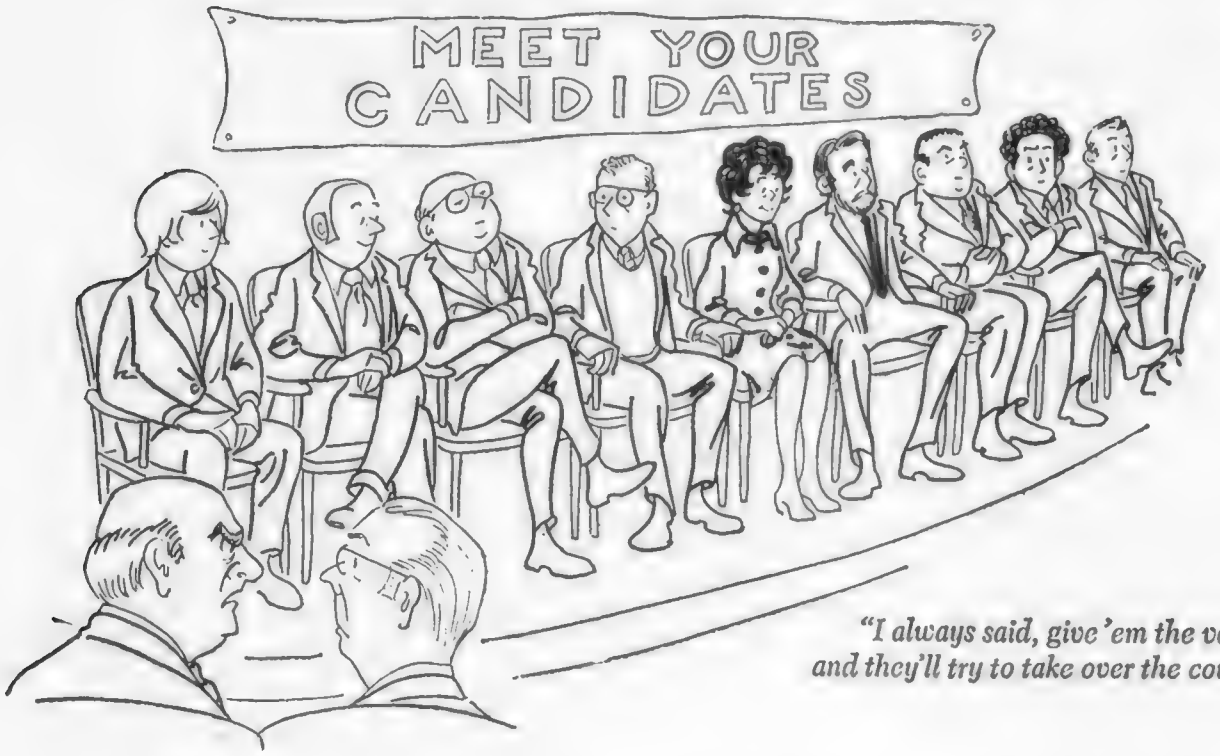
We raise girls and boys differently. Girls "draw pretty" and end up doing fashion illustration; I was no exception. After graduation from the University of California at Berkeley as an art major, I attended the Academy of Advertising Art in San Francisco. I had wanted to be a fashion designer, but then I would have had to go to New York to study, it would take years, and besides I'd just be getting married. *That* was the serious career goal of all thinking young women.

I married a geophysicist. Leonard's work as party chief of a seismograph crew took us to small towns all over the South and Southwest, where there was no chance to do fashion or commercial art work. In an ancient hotel in the wilds of Mississippi I came across a WRITER'S YEARBOOK, which intro-

These cartoons from CHANGING TIMES magazine show a positive treatment of women as subject.

"Why do they always go off in a corner and talk politics?"

"Confound it, man, women don't belong in public office! They're too emotional!"



"I always said, give 'em the vote and they'll try to take over the country!"

duced me to the possibility of cartooning: "The only form of commercial art that can be done by mail from anywhere." That was for me! Besides, I had always liked humor and drawing people.

Jack Markow said that in his five years of teaching cartooning, he never had a woman student. Well, not too many women try out for the Jets or Mets, other all-male professions. As for me, I just didn't know any better; those last names could be women's as well as men's.

The biggest problem of the cartoonist-from-a-distance is the isolation from other cartoonists, as well as editors. I didn't know the mistakes I was making. I had drawn all my life, but it was harder than I thought it would be to learn the special language of cartooning. (I've seen this even with the advertising cartoonist, who must make the switch from "everyman" to the specific man who would be funniest in a certain cartoon.) *And how rough is a rough?* Mine were in pencil. When I learned, much later, that a beginner should include some finishes to show what he could do, I switched to ink and my cartoons are really finishes, and usually

cartoons from CHANGING TIMES magazine

"Sure, you'll vote for her just because she's a woman—and you know she's running against a brother Elk!"

"But gee, hon, you're my wife. Why would you want to be a county commissioner?"

bought as such. Sure it takes longer, but it's the way I'm stuck with; it's also the direction cartooning has taken.

I submitted cartoons spasmodically, between moves, and my biggest success was three holds (but not sales) from Gurney Williams. Then we settled in the oil town of Midland, Texas, and Rick and Steve were born. There was no time for cartooning, but since I still thought funny, I took up gag-writing: for syndicated features like Ketcham's "Dennis the Menace" and Gerard's "Will-Yum", and free lance cartoonists like Martha Blanchard (my first appearance in the SATURDAY EVENING POST was as ghost for a cartoon of hers).

Don Ulsh, editor of the NEW YORK CARTOON NEWS, nagged me into trying cartooning again. My biggest help was Richard Taylor's "Introduction to Cartooning". After I made my first sale, I wrote to tell him how helpful his book had been. It was the start of a wonderful correspondence with a good and great man.

An agent, Alice Heuman, made my first sale to King Features in 1955, to SATURDAY EVENING POST a few months later. Her biggest help was not that she could cover most of the top markets in a day (the reason I got an agent was that seasonal material became so outdated when working by mail), but the fact that she expected cartoons from me every week. With a family, it was much easier *not* to draw cartoons. A (male) cartoonist once attacked me for doing cartoons when I was married and "didn't have to". Believe me, it has taken a large commitment to my profession to work under these conditions.

Because I was so aware of the problems of the beginning cartoonist who works in a vacuum, I did an advice column and criticism service for a few years for a trade paper, Gag Slant.

I think my cartoon style developed differently because I wasn't much influenced by other cartoonists or teachers. Certainly I *observed* cartoons, but I had a horror of copying. My fashion background is evident (as was Martha Blanchard's), and at one time I tried to draw the limp dresses of other cartoonists. Now I think some cartoonists should look at what women really wear (the housedress is dead as a dodo) and I find my fashion background can be an asset; Rod deSarro, of Cartoons-of-the-Month syndicate, believes it is. So I've done a lot of (making-fun-of) fashion cartoons.

I do my pencil sketches while I listen to Cavett or Carson, then transfer a batch at one time, via the light table. I first learned to love the thick and thin brush line when I studied sumi painting under Chiura Obata at Cal; later I switched to pen because very small reproduction often lost the thinnest line. Recently I've been trying a variety of felt-tipped pens (their greatest disadvantage is that they run when wet).

My drawings have never been very "cartoony"; but then my ideas have not been far out either, since I think the funniest humor comes from things that happen. So my drawings and ideas suit each other.

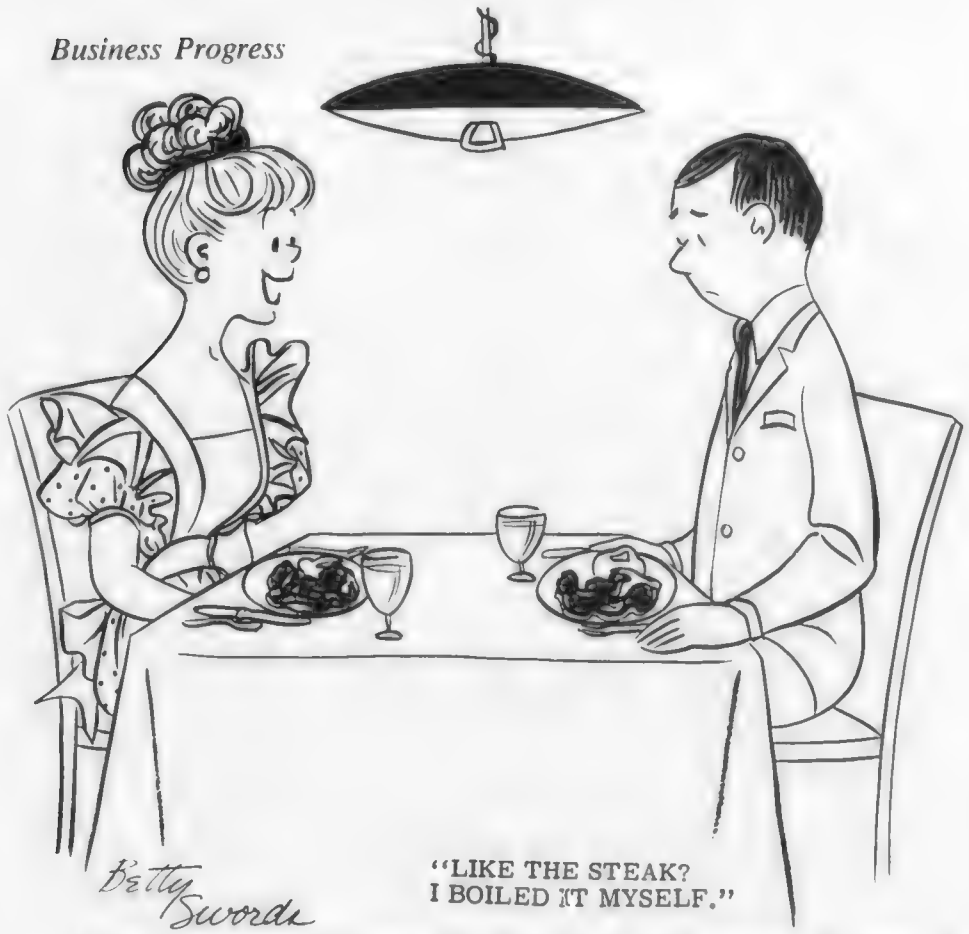
"Ideas", now here's the area where women cartoonists run into trouble. Men control the media: television, newspapers, magazines

I find the best cartoons, for me at least, grow from things that happen. This did. It's been the most widely reprinted of any cartoon I've done — in books, newspapers, etc., and in about a dozen or so foreign countries.

Saturday Evening Post cartoon

"Well, do I get waited on or do I turn the children loose?"

Business Progress



I have to admit I've done the dumb gal jokes myself; a staple is the dumb bride shown here. But where are the dumb groom gags? We do dumb gal jokes, but what about dumb guys?

and advertising, so we know how men see women—as sex objects or kitchen objects, rather than people. The humorists aren't so kind. Professor Jesse Bier says in "The Rise and Fall of American Humor" that American humorists are the most misogyenic—woman-hating—in the world. Indigenous to America is the humor which has a man building a guillotine for his wife, or buying her a fur coat—in order to take her hunting. Cartoonists add another touch to the portrait of women: whether broad or battleaxe, she's dumb—about driving, about money, about everything in "the real world".

Most women aren't going to agree with this picture of women. But the woman cartoonist who deviates too far from these stereotypes about women is told, "That isn't funny". Like the woman who presented a feature to a syndicate about secretaries (you know, busty babes who can't spell and spend their time on the boss's lap or lapping up coffee). But her panel was different: not only were the secretaries real people, but the bosses came in for some digs. "That isn't funny!" said the syndicate people, who happened to be men, and she didn't get a contract. Her feature sold very well as a book—to secretaries, of course.

"You women are all alike," said Arnold Nicholson when he was cartoon editor of the SATURDAY EVENING POST. "You're too gentle. You lack the slash and attack of the male cartoonist!" Another cartoon editor once asked me, "Isn't there anything you *hate?*" I meekly accepted their indictments: now I challenge them. In the first place "you women", used as "you blacks", is putting an awful lot of the population in one bag, and we just don't fit! Few as we women cartoonists were, we were not all alike. And who says humor has to be attack, aggression and hate? A lot of men say it, but there is also the humor of the incongruous. Canad-

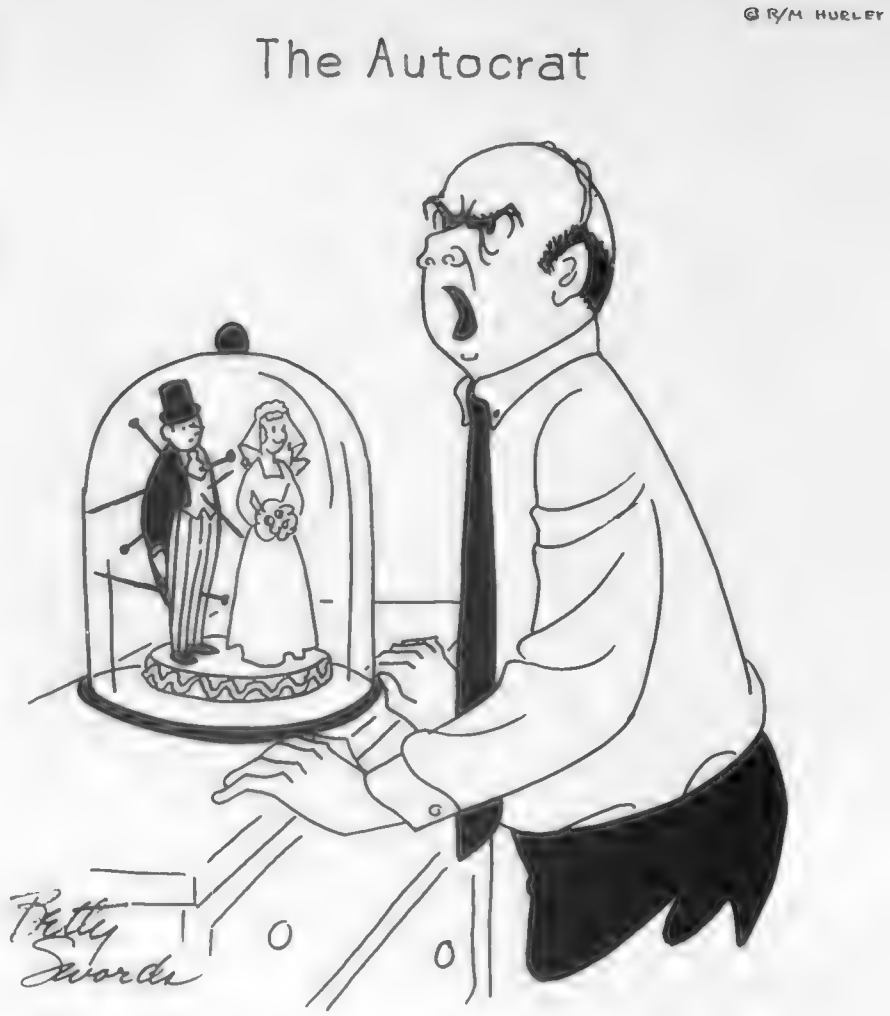
ian humorist Stephen Leacock defined humor as "a kindly contemplation of life's incongruities". Many male cartoonists, as well as female, prefer this definition of humor—does that make them effeminate? or perhaps more humanistic?

A look at old cartoons and joke books will show negroes as shiftless and lazy. Blacks didn't think this racist humor was funny; now women are being spoilsports too, and they're refusing to laugh at sexist humor.

I honestly think that the majority of sexist humor is unconscious; cartoonists have just accepted a lot of cliches without question. I *did* begin to question them when I was asked to write about the scarcity of women cartoonists for Jack Markow's Cartoonist Cues column in WRITER'S DIGEST in 1969. I discovered to my horror that I had done sexist cartoons myself—the cute-dumb bride, or the dumb gal jokes. No one had seemed to question why there were never dumb groom gags, dumb guys or father-in-law jokes!

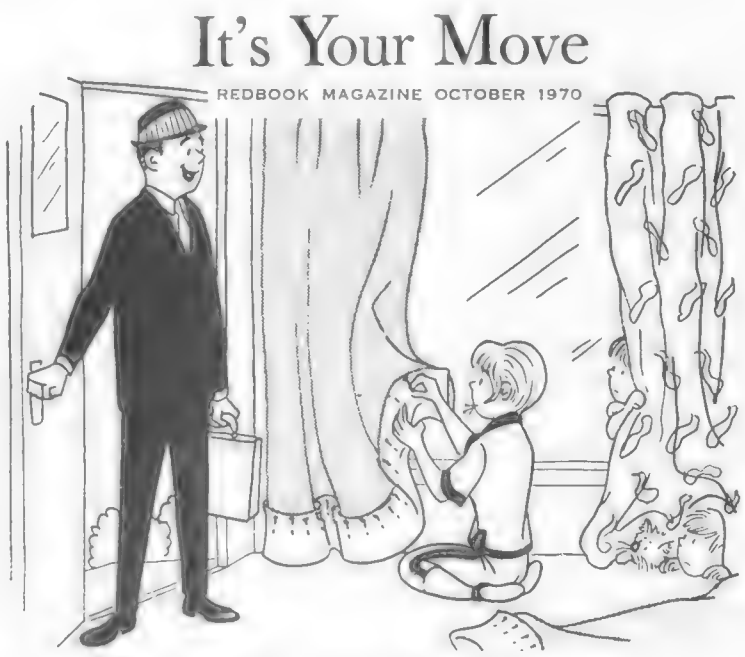
In 1969 I made my second trip to New York for an annual Cartoonist's Guild meeting. New York trips are a must for isolated cartoonists: to meet editors and publishers and talk shop with other cartoonists. From some contacts I made, it looked like I now had a good chance at syndication—I'd never had time to seriously consider it before. But I injured my elbow on the trip and couldn't use my right arm for nearly a year.

Something else happened on that trip: I did *not* join a candelight procession of peace marchers in Times Square. I'm just not the demonstrator type. But I vowed that next time I would stand up and be counted for my beliefs. So when a chapter of NOW, the National Organization for Women, was founded in Denver in the Spring of '70, I became a charter member, because I believed in the woman's civil rights move-



NOVEMBER 1974

'The Little Mother' and 'The Autocrat' are illustrations from The Male Chauvinist Pig Calendar 1974. Women can be MCP's too when they treat men like objects.



"Guess what—we've been transferred."

"ARE YOU DATING THE VW OR THE PORSCHE?"

AUGUST 1974

We've moved so many times that all these and more have happened to us.

"It's a small basket that says, 'Meow.'"

ment.

It was hardly a move to win me the Good Housekeeping seal of approval. Ole' Dabbil Media was doing his damndest to trivialize and ridicule the movement. How could anyone take a "bra-burner" seriously? Cartoonists, editorial especially, helped, too. Feminists were shown as a butch, a shrieking slattern or a loser who wouldn't be interested in getting her civil rights if she could only get a man. So I was under no delusion that joining NOW would win me brownie points with editors and publishers; but I'm delighted to say that it has. As the Madison Avenue type said in a cartoon, "Women's Lib is this year's big schtick". The "schtick" has been used to belabor feminists, but at the same time it has aroused people's curiosity about the movement.

I discovered I was an authority: I worked with NOW, I reviewed the feminist books for The Denver Post, and as a speaker, I certainly didn't go out to beard the Lion's Club in their den without being armed with facts and figures. I had long been a writer of humor, now I taught myself to type with my left hand, and wrote of more serious subjects—mainly the feminist movement. When I was able to draw again I found markets for feminist cartoons: the new feminist magazines. REDBOOK bought two spreads called "From Here to Equality", and CHANGING TIMES a two-page spread on the new look in politics—the woman candidate. I cover other subjects, too, and I've become deeply concerned with the problems of the older person through working for MODERN MATURITY magazine.

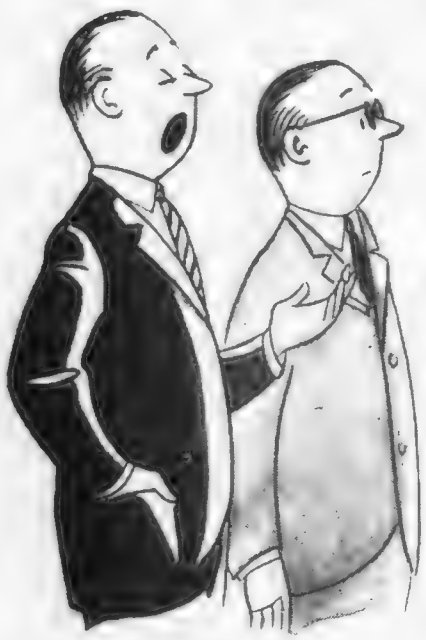
I've always enjoyed the combination of writing and cartooning; one is a relaxation from the other, but they don't leave me any time for serious painting. The two fields lead to a wide variety of professional work—a variety that always amazes me!

THE BIG ONE *from the reunion sidelines*

"Stop worrying,
you look as good as you ever did."

THE TWENTY-FIFTH REUNION is the Big One for Californians and it is to alumni of this generation that cartoonist Betty Swords '38 dedicates the choice episodes she created especially for these two pages. All classes, of course, have their own versions of the social lamb turned lion, (or is it Bear?), the old flame and the guy convinced that time forever leaves him unmarked. So the incidents depicted here could take place at almost any of the reunions on Big Game eve later this month. Our witty observer of the class reunion is one of the country's few professional women cartoonists. You may have seen her work in *Good Housekeeping, Redbook* and other national magazines.

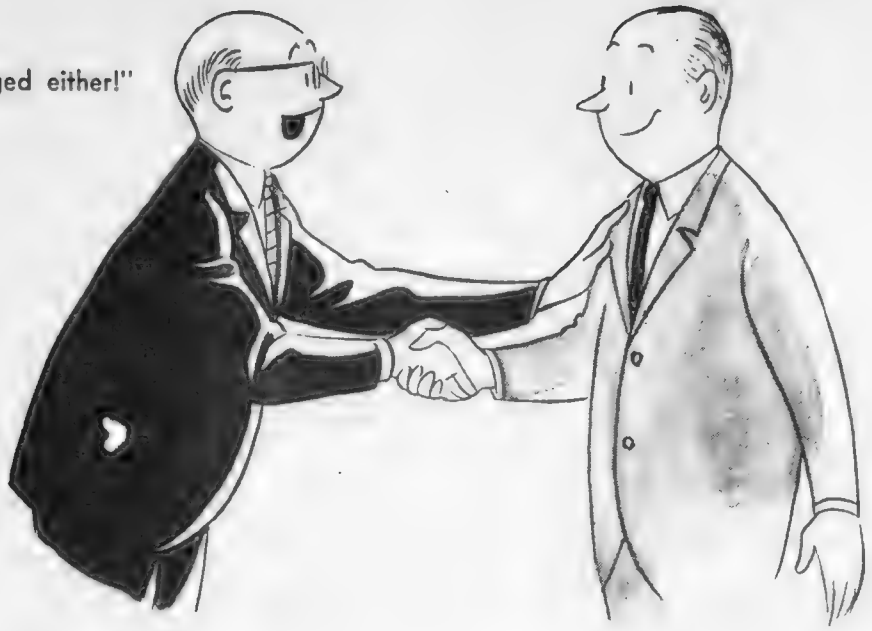
"Have you been showing Jim
the pictures of our grandson?"



"Our class makes a good showing, statuswise."

California Monthly

"—and you haven't changed either!"



"I remember Charles as more the quiet type."

"But they look so old!"

Betty Swords

I have sold paintings and portraits; I've done fashion illustration, and "straight" and cartoon advertising for newspapers and magazines (including Bigelow ads for THE NEW YORKER): TV ads and story boards, magazine and book illustration.

Humor writing goes from gag-writing, through short Post Script pieces, to longer humorous articles (which I usually illustrate). Recently I've found a better acceptance for humorous articles *that also inform.* I've done many serious articles, too. I did the column for GAG SLANT, and one for PROGRESSIVE WOMAN, too, as well as reviewing books for that magazine (and The Denver Post).

I have just illustrated the Male Chauvinist Pig Calendar 1974, whose profits will aid the feminist organizations (plug: they make

This is definitely a woman's point of view. Gurney — bless him — bought it for LOOK.

"I HOPE YOU'RE NOT BORING MISS BRUCE WITH ANECDOTES ABOUT OUR LATEST GRANDCHILD."

Photo by Marilyn Stoddard

Betty at the light table

Our Sunday Visitor

"OF COURSE YOU'RE ENTITLED TO YOUR OWN STUPID, PREJUDICED POLITICAL OPINION."

Ladies Home Journal

"Would you get my boy? He's wearing blue jeans, white T shirt and has a butch haircut."

marvelous gifts, contact me if you want some!). I'm currently working on two books; one with a photographer, the other is a humorous treatment, with cartoons, of a serious subject: sexism. I'm lucky to do what I believe in, and find a market for it as well.

My family appears to tolerate, and sometimes even enjoy, having a resident cartoonist and feminist. They don't take my attacks personally. No one has ever asked me, but I'd prefer being judged as a serious craftsperson and not be placed in some limbo reserved for "lady lawyers", "female scientists", and "women cartoonists". It would mean giving up my special status (that two-headed calf uniqueness!) but I'm willing. Is the cartoon field? Because there are some bright new women cartoonists coming along, whose work and ideas deserve to be appreciated on their merit. ●

SAID and DUNN

BOB DUNN

Famed King Features cartoonist, BOB "They'll Do It Every Time" DUNN, continues here the column of reminiscences he began in Issue #17 of CARTOONIST PROfiles.

Words and Music — Rube Goldberg in talking about ghosts, collaborators and assistants working on a cartoon, as is prevalent today, said that in his heyday he couldn't bear to have anybody else so much as put in a comma or even erase his work. It was a virtuoso performance; a one-man job.

But even Rube relented. When he tried a change of pace and produced an early continuity strip (which wasn't up his alley) he had as an assistant a young cartoonist named Al Capp. When Rube turned to editorial cartoons he picked another young helper, Warren King. Rube could pick 'em. If Rube had been in Schwab's drugstore he probably would have picked Lana to pose for his character Lala Palooza.

Schedules are so demanding and specialization being the order of the day, almost all cartoon features require the full time efforts of more than one man (parm me, Ms. Steinem).

Sol Hess, a jeweler in Chicago had a store near the Chicago Tribune. He got to know Sidney Smith who drew the Gumps. He began giving Smith gags for the strip and Smith began dropping in to the bauble shop every day as he leaned more and more on the witty watch repairer's funny-bone.

It wasn't long before Hess had a successful strip of his own "The Nebbs". Drawn by W. A. Carlson, a reformed animator. Hess and Carlson made a good combination. The Nebbs was one of the first family situation continuities.

After Segar's death Tom Simms wrote Popeye and Bela Zaboly drew it. These two collaborated by mail and fought all the time. Simms would write "Put some action in your drawing. You make Popeye look like he's napping in a casket." And Zaboly would shoot back: "If you'd write something worth illustrating maybe we'd get somewhere."

Zaboly wanted to write the gags himself.

One time Tom Simms got sick and Ward Greene gave me the Popeye writing assignment. I did it for six months. But Greene swore me to secrecy. I was to tell nobody, especially Zaboly. I was to turn the gags into Greene and he'd send them to Zig Zag (as I called Zaboly). I was assisting Jimmy Hatlo at the time. We worked at King Features.

About two months after I started to write Popeye I got a call. It was Zig Zag inviting me to lunch. We went to the Palm Restaurant. He nervously looked around to see if any other King Feature people were in earshot and when he was sure the waiter wasn't earsdrooping (to kern an expression), he whispered "The reason I wanted to talk to you is because you know everything that's going on at King. They got some new writer on Popeye — the crap he's putting out is awful! But I can't find out who the guy is. And I thought you being on the inside might know."

Now it was my turn to look furtively around, lean closer across the table and in a conspiratorial sotto voce say: "I could get fired for this but I'll tell you. But you've got to swear you won't mention who told you."

Zig swore, vouchsafed, vowed and promised that the secret was safe with him. Again I looked over my shoulder, got close to Zig Zag's eager ear and sottier voce'd the information: "Nunnally Johnson, the big movie writer — and King is paying him three grand a week".

Whatever Zig Zag was making it wasn't three grand, so between curses and imprecations he slid into a deeper blue funk than usual. It was necessary to get his attention away from his introspective self-pity in order that the waiter could give him our check.

Later I even had him admitting that the gags must be good to command the $3,000 price tag. He didn't find out for a year or so that I was Nunnally.

The great Jimmy Hatlo had two assistants Tommy Thompson on the west coast and me in New York. Jim had three great features going: "They'll Do It Every Time" daily and Sunday and "Little Iodine" Sunday page.

A young graduate from the School of Industrial Art got a job in the bullpen at King Features. His name — Al Scaduto. Like most young cartoonists he

AL SCADUTO

picked an established cartoon style he dug and studied and imitated it. He chose Hatlo as the artist to emulate and he progressed rapidly. After Jimmy Hatlo's death in 1963 and Tommy Thompson's retirement on the West Coast, Al and I produced the three Hatlo features. I did the gags, roughing out the drawings and Al the very artistic inking. When I say "roughed" I mean "roughed." Neat drawing to me is like doing fancy brick-laying. It's not up my alley. Luckily Al thrives on it. One of his first drawings which caught King bosses Johnny Walter's and Sylvan Byck's editorial eye was a mob scene poster for a King Feature picnic. Scaduto had outdone himself. He was on his way. Al liked to work out drawing problems. He made silk purses out of my sow's ears roughs.

Al and I worked in an interesting office which we had all to ourselves at King Features. The office was divided by an imaginary line. His side was very orderly and well kept. Mine looked like W. C. Fields' rolltop desk. But we got along fine. His hobby is opera. My hobbies are baseball, magic and old time show biz. I'd listen to him rave about Verdi and Caruso and he'd have to take a card — any card! after I had paid a visit to the trick store.

Scaduto, happily married to the gracious Joyce Lawrence in the early days of our working together has two beautiful daughters Deborah and Patricia, who can draw but prefer other pursuits. Debbie is a psychology major and a talented short story writer. Patricia, graduate of Katherine Gibbs is headed toward business administration.

A couple of years ago Al attained the status that appeals to so many cartoonists. He could work home. He draws the six dailies and the Sunday "They'll Do It Every Time" which features the great "Hazy History" which depicts that people from the stone age right up to the present haven't changed in the ways they react.

When Al took over the drawing of "They'll Do It" from Tommy Thompson, Little Iodine was turned over to Hy Eisman, a young artist who had arrived in the big time via the comic book route. Eisman had studied at the Art Career School in the Flatiron Building, and had submitted strips to King Features. His work impressed comic editor Byck who kept him in mind until a spot opened up. Hy and his charmer wife, Adrienne, have two pretty girls, Merle 15 and Mindy 13.

What both Scaduto and Eisman have in common, besides ability, is getting proper recognition for what they do.

Hy Eisman

When I won the National Cartoonists Society award for the best panel I did the Oscar speech mentioning Jimmy Hatlo as the creator who started it all and Al Scaduto as the collaborator. That night made it evident to me that the award system of nominating and voting for the cartoon plaques should be changed. Maybe vote for the feature instead of the perpetrator. Because every feature is a joint effort of several people.

Speaking of credit where credit is due, I wonder how many working cartoonists owe their early interest in drawing to Tack Knight? Tack was the author of one of the first and most successful "How To" books ever produced. I remember seeing Tack's tan, soft covered book "How To Draw Cartoons" price $1.00 in a store window next to a burlesque show in Newark, N. J. It was a tough decision to make. I eschewed the burleycue and plunked down my buck for the book. I still remember the kick I got out of learning the big league ink tricks like putting a shadow under the schnoz when you drew a nose.

"Tack" Knight

I happily met Tackingham (as I call him) and his bride, the lovely Lorraine, years later in California. Wonderful, friendly people, with a bigger interest in the cartoon biz than ever.

Which brings me to Cliff Arquette the comedian better known as Charley Weaver. Charley was a guest of the Cartoonists Society at the Illustrators clubhouse a few years ago. He told us of how he wanted to be a cartoonist as a boy. He subscribed to a famous mail order cartoon course costing a total of eighteen dollars. When he had completed the course Charley decided to have a more personal connection with his alma mater than the mailman. He saved his nickels and dimes and set out for the seat of learning in Chicago. On the way he pictured ivy-covered halls on a broad rolling campus where strolling artists walked. What he found was a loft building with the school listed on the dingy lobby sign as being Room 813B. Charley, a little disappointed and bewildered, pushed on. He got off the creaking elevator on the eighth floor and sought 813B. At last he came to it. There was the name of the school on the frosted glass door. The young student took a deep breath to give himself confidence, turned the knob and walked in. The little room was a shambles of all shapes of mail, opened and unopened — and bottles — empty. And on the floor in the corner, was the founder for whom the school was named lying on piles of drawing lessons . . . dead drunk. ●

Bob Dunn sends along this recent photo taken at the NCS Awards Dinner. L. to R. are J. F. D'Angelo, the new President and General Manager of King Features Syndicate, Mrs. Rube Goldberg, and Jack Dempsey.

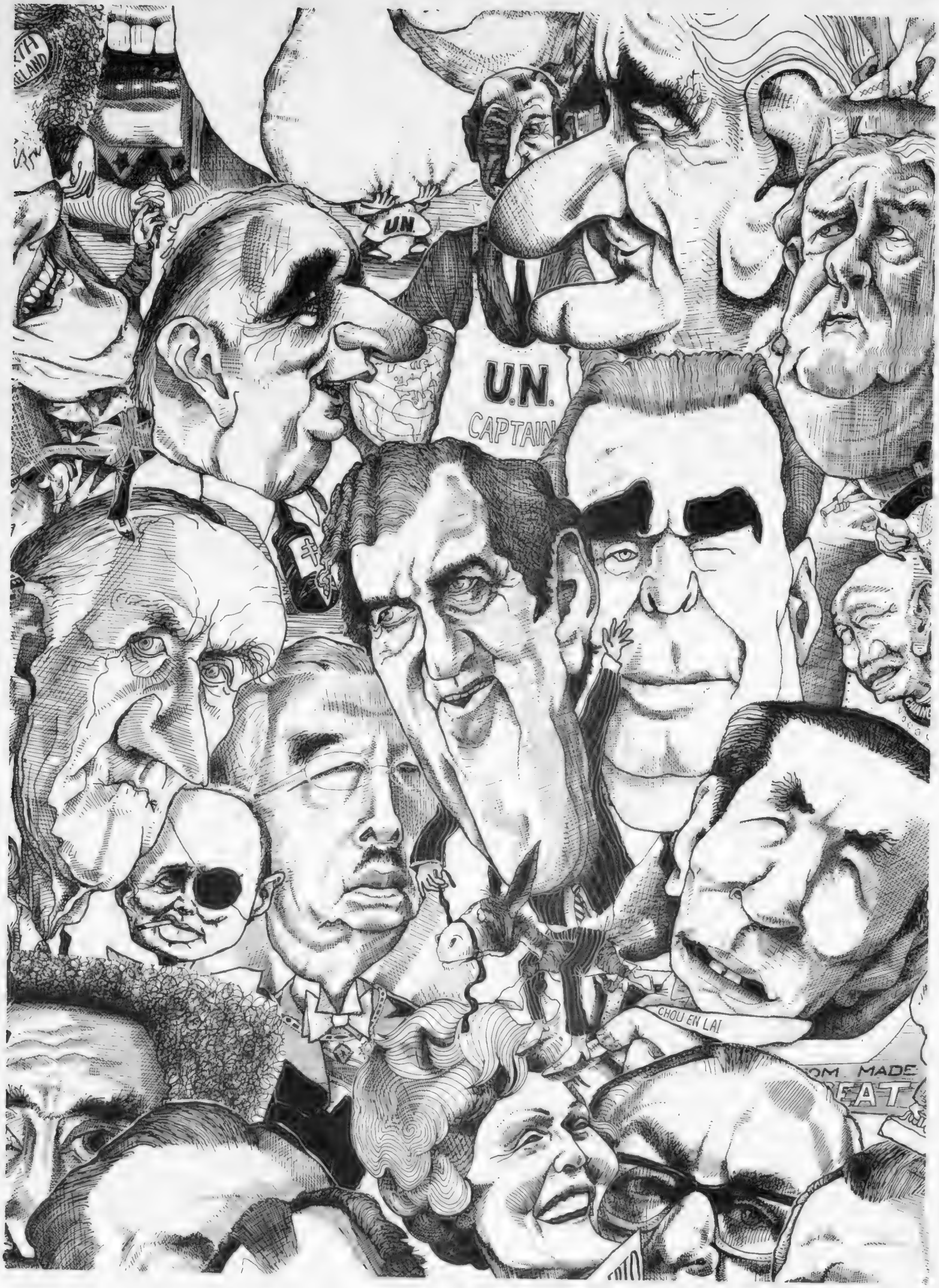
Just before we were about to go to press with this issue of CARTOONIST PROfiles, your editor had the pleasant opportunity to sit down to talk with the noted political cartoonist, RANAN LURIE, at his home in Greenwich, Connecticut. Time doesn't permit our developing in this issue many of the interesting thoughts he has about the profession, and we will have more about him in a later issue. However, we're including here some of Lurie's cartoons and several important points about the political cartooning profession.

Lurie, who is a sixth-generation Israeli, was considered to be Israel's national cartoonist until 'Life' Magazine brought him to this country in 1968 as its first and only editorial page cartoonist. From that time until the demise of 'Life' he also did a number of covers for the magazine. His cartoons have appeared regularly on the front page of the 'Week in Review' section of the Sunday New York Times, and the N.Y. Times Special Features Syndicate is now distributing Lurie cartoons on a worldwide basis. He does 6 cartoons a week in which he puts especial emphasis on international affairs, and 2 caricatures. He's also a serious painter, and his portrait subjects have often been the same men he has needled in cartoons.

At 16 he was publishing cartoons in the Israeli press, and he began to get involved in political affairs at this early age when he took part in combat missions in the 1948 Arab-Israeli war. When the '67 war broke out, Lurie was in Montreal exhibiting his paintings at the exposition there. He flew home to Israel, fought the war as commander of a reserve infantry company and was back in Montreal in less than 21 days — before his excursion-fare ticket expired!

He and his wife, Tamar, and their three children live, as mentioned above, in Greenwich, Connecticut.

WITH VICE-PRESIDENT SPIRO AGNEW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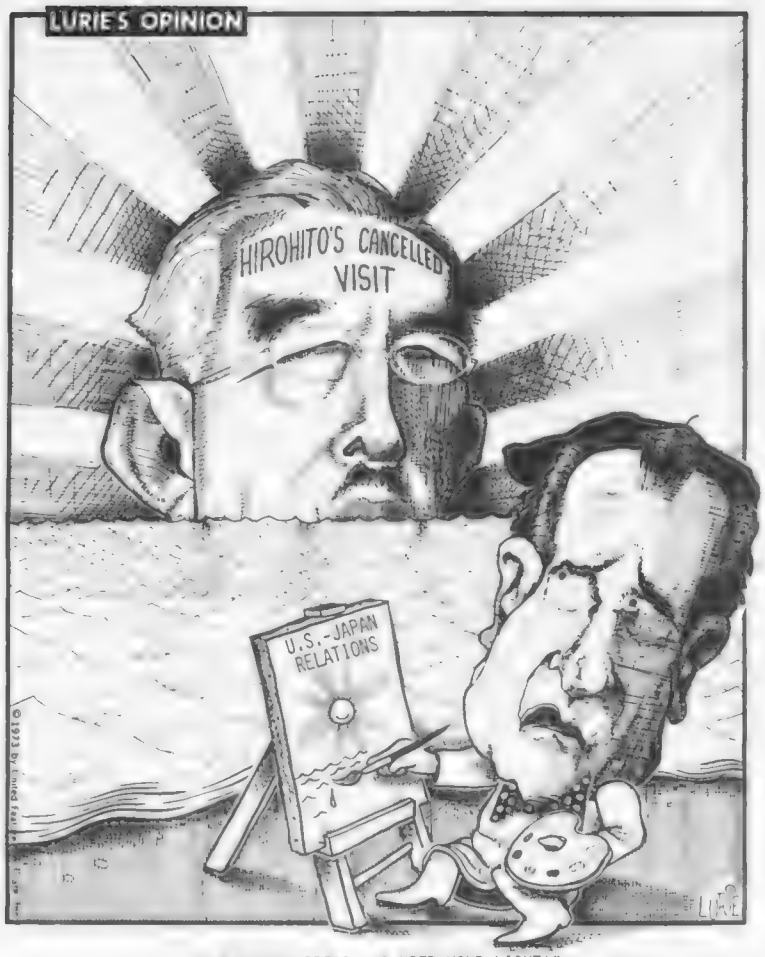
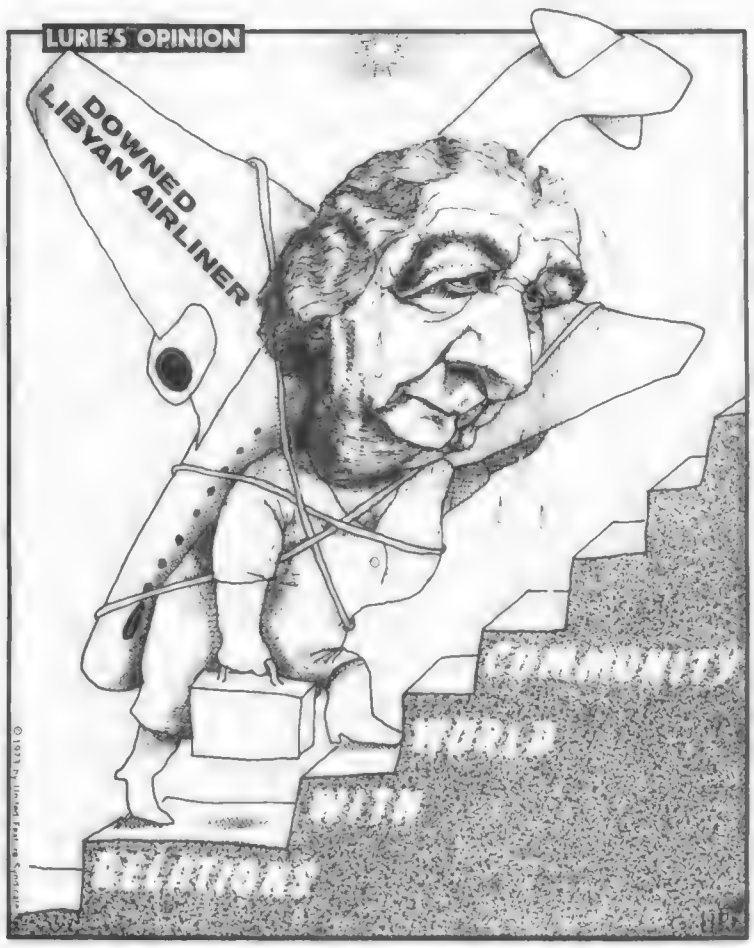
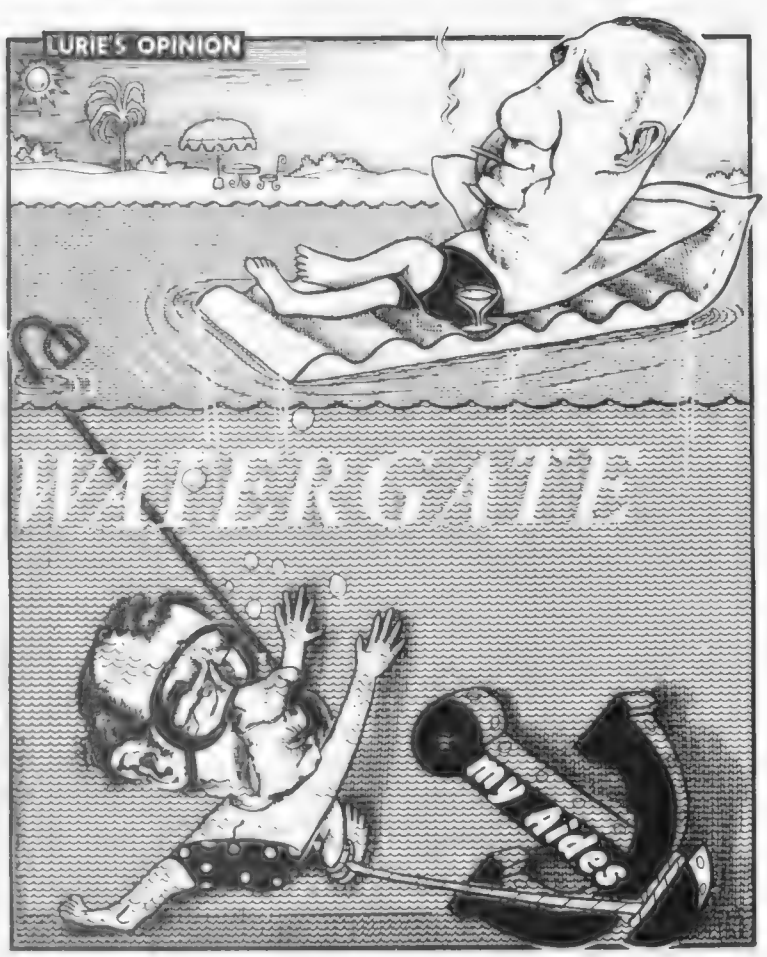
U.N.
CAPTAIN
CHOU EN LAI



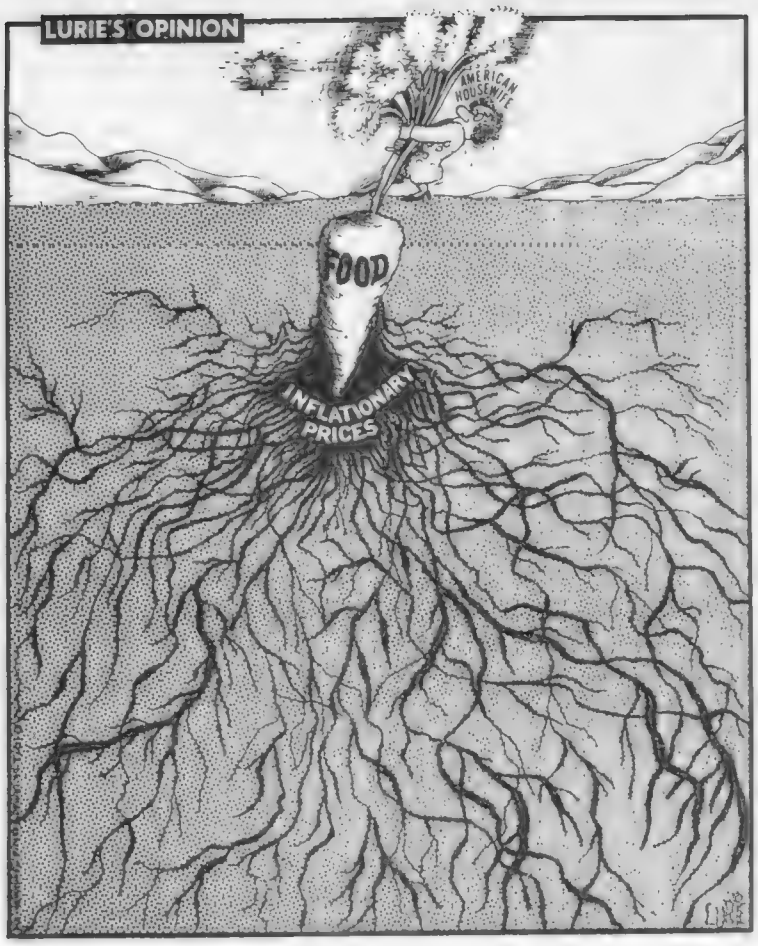
"DON'T DISAPPEAR - I NEED YOUR LIGHT!"

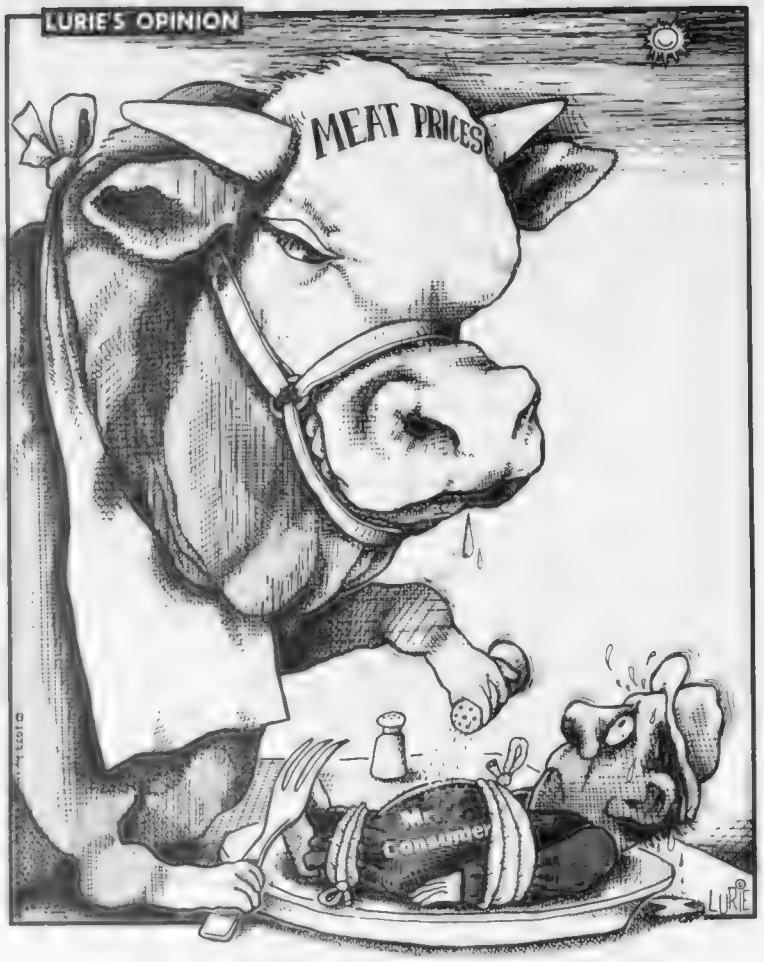


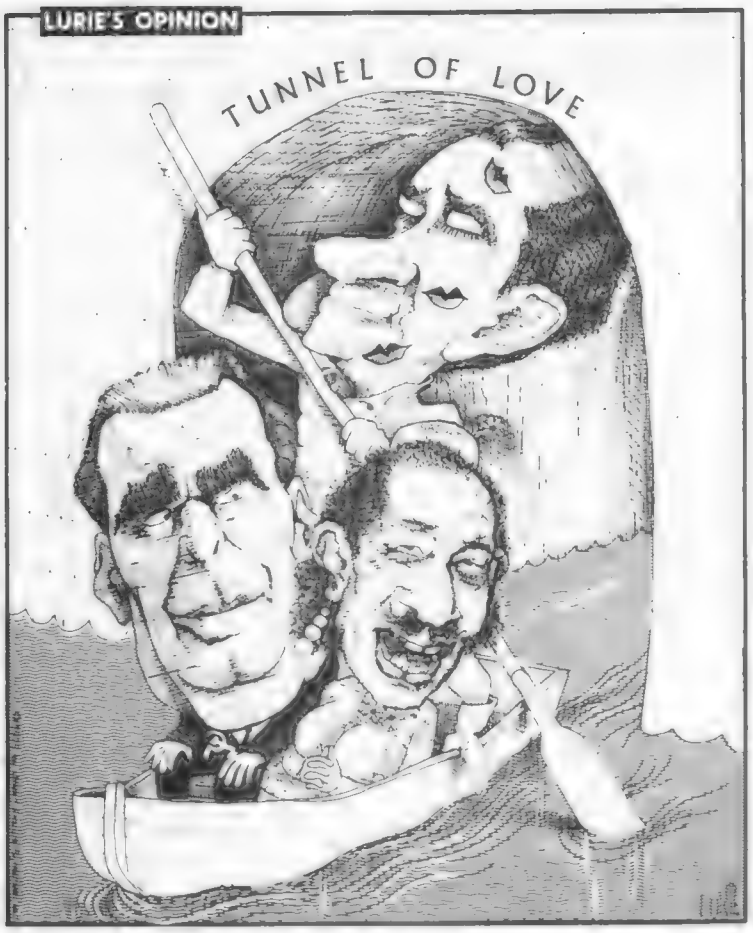
VIA DOLOROSA



WITH SECRETARY OF DEFENSE MELVIN LAIRD

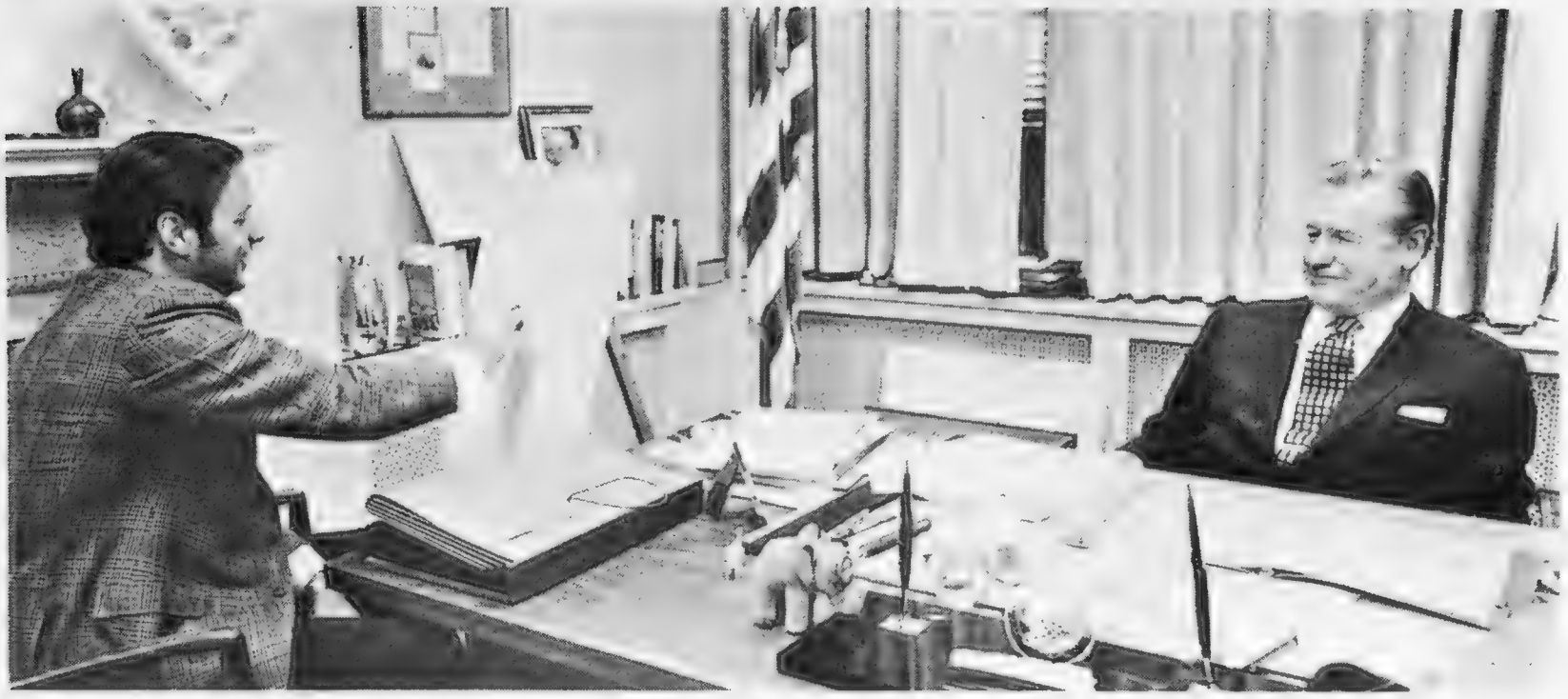






This autumn Quadrangle, the New York Times Book Company, is going to publish Lurie's first political cartoon book in America. Approximately 200 pages will cover the Nixon era, with special emphasis on the Watergate affair. Included will be personal letters from the President to the artist , as well as a library of all the world leaders' caricatures.

WITH GOVERNOR NELSON ROCKEFELLER



We are reproducing here several photographs which picture Ranan Lurie sketching and talking with various important political personalities. Since this type of meeting is obviously a very valuable experience for a political cartoonist, we think our readers would like to hear something of how these sessions came about.

We learned that, in one instance, Lurie had received a letter from a State Department spokesman, saying that Secretary of State, William Rogers, had found some thoughts and ideas expressed in several Lurie cartoons which were new and different enough to give Rogers some fresh views of his own on matters political, and that he would be pleased to receive an original cartoon. Lurie replied to this letter, saying that he would be delighted to meet the Secretary, and to chat with him about those views that were expressed in his cartoons. This resulted in an invitation to come and see Rogers, and later the two men spent a couple of hours talking about world events, and in comparing each others' views.

In general, we gathered that the circumstances surrounding this visit were much the same in the case of other prominent politicians Lurie has visited — such men as former Secretary of Defense, Melvin Laird, Vice-President Agnew, Governor Nelson Rockefeller, and others. We hear that Lurie will be getting together with Doctor Kissinger in the near future, but that the sketching or doodling part of the meeting will be just a sideline in this case — Kissinger will be sitting for Lurie more as he would for a political analyst than as for an artist. Normally, Lurie brings along a sketch pad and a camera, and takes photos from various angles that interest him specifically. Following that, he completes the sketches at home in his studio which is for him the most comfortable place to work.

During our talk, Ranan Lurie emphasized that political cartooning involves several different professions — 5 of them to be exact. They are: 1. Political Analysis; 2. Drawing; 3. Caricaturing; 4. Humor-Satire, and 5. Journalism. Lurie feels that the most important one of these is Political Analysis, and that all the others are vehicles to help deliver the cartoonist's political analysis message to the reader — baits to attract him to that message. He says that the only difference, for instance, between James Reston of the New York Times, and a very good political cartoonist, is that Reston doesn't know how to draw. The most important thing for a political cartoonist, like a political writer, is to be on top of the news — understanding it in depth — and he should be his *own man!*

Those cartoonists who think that they can get away with just one of these 5 professions — such as 'drawing' — should properly call themselves 'illustrators' instead of 'political cartoonists'. They are, in reality, Lurie says, an extension of the editor's hand — which is a nice profession in itself — but they should *identify* themselves as 'political illustrators'. Once you're a political illustrator, forget about independence — you don't deserve it! How can you analyze political events if you *yourself* don't know the basic facts, the developments over the years, and are depending only on the *one* talent of drawing what you're told to. You can't analyze or explain events or make projections as to what will happen in the future, if you're a master of drawing only. We might add that Lurie's contract with the N.Y. Times Special Features Syndicate, as was the case in all his other contracts, specifies that he will have total control over the subject matter of his cartoons. ●

JOHN H. (JAKE) SCHUFFERT is an Air Force Institution. This very interesting interview with him was done especially for CARTOONIST PROfiles at Bolling Air Force Base, Washington, D.C., by WILLIAM CROUCH, JR., a graduate journalism student at Penn State University.

Schuffert's cartoons are synonymous with military humor and have been since 1948. He now does four different panel cartoons and has had four very successful books of his NO SWEAT cartoons published. Significantly, a paperback of Jake's cartoons was published by the Air Force, especially for the returning prisoners-of-war and included in their information kit.

Jake, a National Cartoonists Society member, is now doing audio-visual work for the Air Forces' Command Services Unit in Washington, DC. Jake and his pretty wife, Dottie, live in Stratford-on-the-Potomac, Virginia, along with their 21-year-old daughter, Pamela, a college student, and his 16-year-old son, John, who recently became an Eagle Scout. The family pet is a hound dog, appropriately named Huckleberry.

BILL CROUCH, JR.
William Crouch, Jr. who wrote the fine review of 'The Great Canadian Comic Books' in Issue #16 of CARTOONIST PROfiles, went to see Jake Schuffert when Bill was researching a paper on non-editorial cartoon coverage of the Vietnam War in connection with his journalism work at Penn State. Bill is very active in writing and art work at the University and recently produced single-handedly 'Crunch Comix' for readers at Penn State and in State College.

BILL: Your work is extremely well known in the military, but relatively unknown in the civilian world. What is the range of it?
JAKE: I currently draw four different cartoon panels. NO SWEAT, which I began during the Korean War, and THE CAR POOL, the misadventures of five guys in a car pool, are both published by the Army Times publishing company. NO SWEAT appears in the Air Force Times, and THE CAR POOL appears in The Federal Times. HERE'S JAKE, a full-page of five cartoons, appears in the Airman magazine, the Air Force's house organ. SORRY 'BOUT THAT is distributed around the world by the

NO SWEAT

"Well, Fauntleroy, you've shot down five aircraft, set a big oil dump on fire, destroyed 3 airfields and spread terror throughout the countryside. I think it's about time we sent you overseas!"

Air Force Press Service for use in Base Newspapers.

BILL: Do you consider yourself strictly a gag cartoonist?

JAKE: By this I presume you mean panel gags, rather than strip cartoons. I have done strips, and I am presently working on one, but most of the cartoons I do are panel gags. I also do cartoon story illustrating and advertising. For obvious reasons, I stay away from political cartooning.

BILL: What has your training been in this field?

JAKE: I have been interested in cartooning since I was a kid back in New Castle, Pennsylvania. I would sit down with the Sunday comics and copy by the hour. After a while, I could draw almost every character in the comics by memory. I have had cartoon correspondent courses and attended Art School and the rest was just draw, draw and draw.

BILL: In those days, which cartoonist influenced you the most?

JAKE: Bill Holman and his Smokey Stover. He was and still is one of my favorite cartoonists. You can see the influence in the skinny legs, big stomach cartoons that I now draw.

BILL: In the foreword to your latest cartoon book, Jack Tippit wrote "You never seem to have a dry spell thinking up gags." Is this true, and how do you do it?

JAKE: I wish this were so, but unfortunately, I do have dry spells, when the ideas don't seem to come. I don't use gag writers and get very few usable ideas through the mail. Airman Magazine has started a program to solicit ideas from the troops, so this may help. My military time comes in handy for the Service cartoons that I do, and I make occasional field trips to keep in touch with what is going on. I get most of my ideas from yack sessions and reading.

Occasionally I borrow ideas from other cartoonists, or is this called 'stealing'?

BILL: Let's just call it a form of flattery, and let it go at that. Do you have a research morgue?

JAKE: We have a huge research department in our office which has everything I need in the way of aircraft, military weapons, uniforms of the different services, etc. One day while researching World War II aircraft, I ran across a photo of a B-24 that I had decorated with a picture of 'Pistol-Packin' Mama', the plane I had flown many missions in back in Italy and Africa.

BILL: How do you go about creating a cartoon once you have the idea?

JAKE: I usually make three or four rough sketches, combine the better parts of each into the final rough and trace this onto drawing paper. I ink with a no. 4 brush and shade with zip. I also use a pen for shading.

BILL: Within the Air Force, do you work with an Editor similar to civilian publications?

JAKE: It works different ways. For Airman and AFNS, I submit roughs which have to be cleared through the Pentagon. I send NO SWEAT and THE CAR POOL to the Army Times Publishers as finished art.

HERE'S JAKE

"JAKE" SCHUFFERT

"THAT'S RIGHT. YOU CAN'T GET A PROMOTION UNTIL A VACANCY EXISTS. WHY DO YOU ASK?"

"WE WOULD HAVE PICKED YOU UP LONG AGO BUT YOUR REPLACEMENT CAME IN AND WE REALLY DIDN'T . . ED YOU."

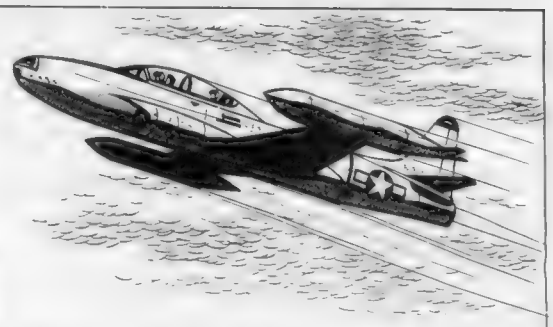
"TODAY'S BRIEFING WILL BE ON WAYS AND MEANS OF IMPROVING RACE RELATIONS. OKAY, LET'S HAVE THE FIRST SLIDE, BOY."

"NEVER MIND ABOUT HOW YOU'RE GOING TO GET BACK. WE'LL CROSS THAT BRIDGE WHEN WE GET TO IT."

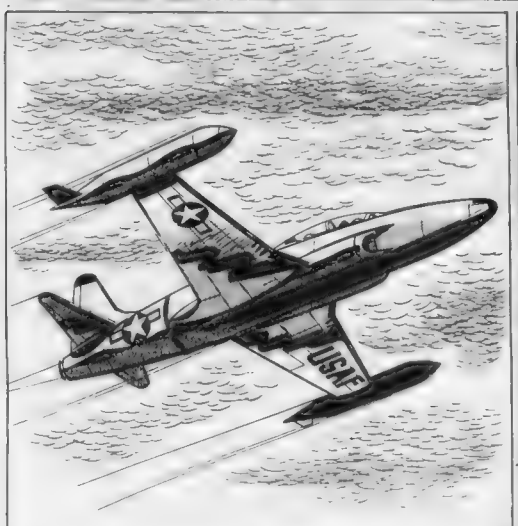
"LET'S SEE YOUR CLUB CARD."

the THIRD STRIKE

JAKE SCHIFFERT



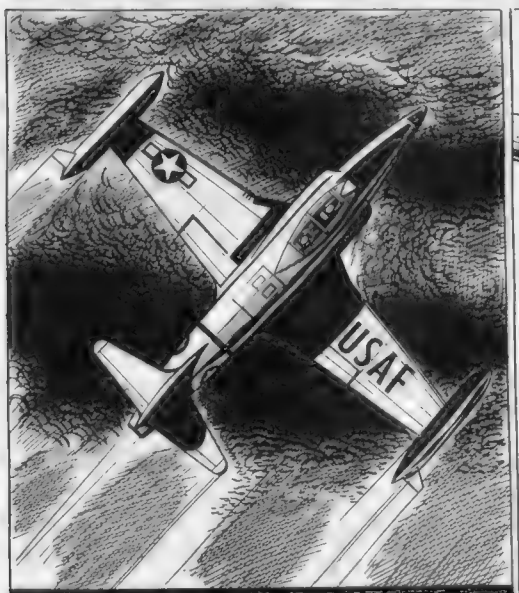
TWO T-33 PILOTS, ON A NAVIGATIONAL TRAINING FLIGHT, PLANNED A LEG OF APPROXIMATELY ONE AND A HALF HOURS. IN PREPARING THE FORM 23A, THE DISTANCE WAS ENTERED ERRONEOUSLY IN THE HEADING COLUMN. *STRIKE ONE!!*



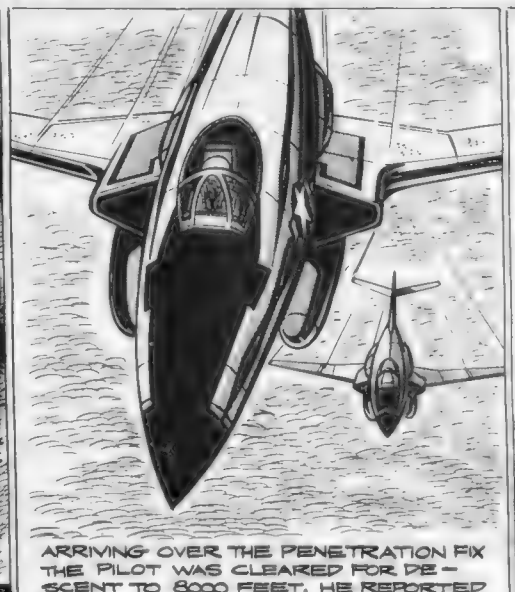
ON COMPLETING A RADAR CLIMB TO FLIGHT ALTITUDE, THE PILOT TURNED TO THE COURSE SHOWN ON HIS 23A.

AFTER FLYING APPROXIMATELY HALF THE PLANNED TIME TO THE CHECK-POINT, THE PILOT CHANGED TO THE DESTINATION FREQUENCY. WHEN THE OMNI NEEDLE FAILED TO POINT TO THE STATION, THE PILOT PRESUMED IT WAS INOPERATIVE. *STRIKE TWO!!*

AFTER A CONSIDERABLE TIME, THE PILOTS DECIDED THEY NEEDED HELP. THEY CALLED FOR GCI ASSIST.



AFTER CONSIDERABLE DISCUSSION, DURING WHICH THE PILOT OBSERVED THE WATER THROUGH A BREAK IN THE CLOUDS, THE T-BIRD WAS VECTORED TO A NEAREST AFB BASE.



ARRIVING OVER THE PENETRATION FIX THE PILOT WAS CLEARED FOR DESCENT TO 8000 FEET. HE REPORTED THAT HE WAS STILL IN THE CLOUDS IN SPITE OF THE FACT THAT SEVERAL FIGHTER AIRCRAFT WERE REPORTING IN THE CLEAR AT 10,000 TO 12,000 FT IN THE SAME AREA.

SEVERAL ATTEMPTS WERE MADE TO ACQUIRE THE T-BIRD ON RADAR BUT WERE UNSUCCESSFUL. THE PILOT EVENTUALLY REALIZED HE WAS AT 18,000 INSTEAD OF 8,000 AND COMPLETED HIS LET-DOWN. BEFORE HE REACHED THE BASE, THE FUEL WAS EXHAUSTED AND THE PILOTS EJECTED. *STRIKE THREE!!*

I've been told that I am in a great position to 'knock the brass' but that's not my purpose. I just try to create a humorous cartoon that both enlisted men and officers can enjoy.

BILL: Taboo topics for cartooning in military newspapers are more stringent than in the civilian world. Recently, a lot has been written about the racial problem in the military. Do you use blacks in your cartoons?

JAKE: Yes. I try to involve the black military man in the humor of the cartoon, rather than using 'tokenism'. For instance, a NO SWEAT panel shows a black GI reading the Stars and Stripes in Vietnam. The Headline says, "Light Casualties in Today's Action." The Black GI says to his buddies, "How come they never mention dark casualties?" Perhaps a Black Cartoonist could depict Black Humor more effectively, but I know of none in the military.

BILL: Do you ever free-lance in the cartoon markets?

JAKE: Not actively. I have sold to some of the leading publications, but I have enough work to keep me well occupied without getting into the mail-in-roughs approach.

BILL: Besides THE CAR POOL, do you have any other civilian projects?

Invited to The White House after rescue of a downed aircraft crew on Greenland Icecap. Jake is at the far right.

World War II B-24 Crew which flew 50 missions. Schuffert is 2nd from the left in the front row.

THE CAR POOL

" I was speeding down to the police station to buy tickets for the policemans ball before they are all gone."

(JAKE) SCHUFFERT

JAKE: I am working on and have copyrighted a humor strip about pirates called JOLLY ROGER. There is JOLLY and the crew, the Captain, the Cook, Cat, Rat, Cabin Boy, etc., even a crow in the Crow's Nest. I hope some day to get it syndicated.

BILL: Nobody becomes an Air Force Institution overnight. How did you become the unofficial "Air Force Cartoonist"?

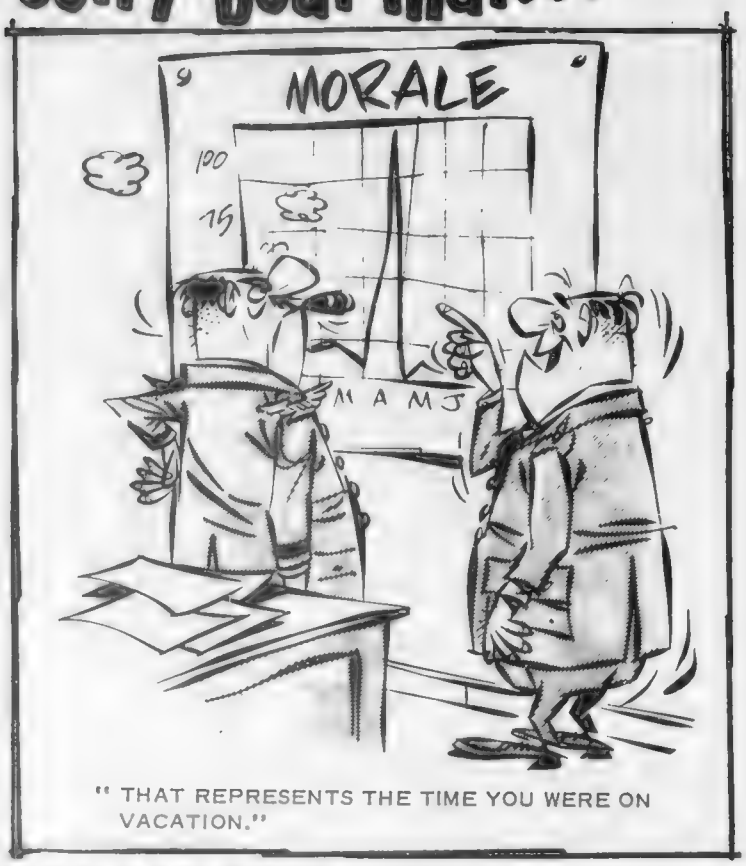
JAKE: Although I did many cartoons during World War II, I never really took it seriously until the Berlin Airlift. I was a radio operator assigned to the Commander's Aircraft and when not flying, I worked for the Airlift Newspaper drawing a daily cartoon. The Air Force Times picked up my work from there, and I have been drawing for them ever since. General William H. Tunner, the Airlift Commander realized the morale value of cartoons and encouraged me to continue cartooning along with my flying. A recent project for Airman Magazine was recreating cartoons for the 25th Anniversary of the Berlin Airlift. How time does fly! After the Airlift, I was sent to Asia and the Korean War where I continued cartooning for Base Newspapers and the Pacific Stars and Stripes.

BILL: You do other art work be-

NO SWEAT

"See what I mean, Capt. Jigsup—you get a little lax about sending souvenirs home and there's always someone who will take advantage of it!"

sorry 'bout that...



" THAT REPRESENTS THE TIME YOU WERE ON VACATION."

sorry 'bout that...

"OK ARGYLE, YOU CAN COME ON IN, BUT NEXT TIME THINK ABOUT SOMETHING LIKE THAT BEFORE YOU TAKE OFF."

THE CAR POOL

" I used the car at lunchtime, and can't remember where I re-parked it We'll have to wait 'til all the cars leave before I can find it "

sides cartooning, don't you?

JAKE: Yes. I work in the Audio-Visual business, and this requires all forms of art from charts and graphs to straight illustrating. I'd say that the graphic arts I'm involved in is 50% cartooning and 50% art work.

BILL: Final question—what makes a military cartoonist?

JAKE: Primarily a cartoonist who is in the military. A cartoonist usually draws about things that he is familiar with or situations that affect his environment. I'd say that at least 50% of our cartoonists were in some branch of the military at one time or another and draw military cartoons. For example, Jack Tippit, Bill Mauldin, Dave Breger, Dick Wingert, Ralph Stein, Shel Silverstein, Johnny Hart, Jack O'Brien, and George Baker, just to mention a few.

Of course, you don't have to be in the military to draw service cartoons. Many great military cartoons were drawn by civilians. This usually happens during a war when drawing this-type cartoon is very popular. In peace-time, cartoonists tend to avoid this field of cartooning, and it is left to the military cartoonists to carry on. There will always be a need for military cartooning.

The Military is an integral part of our Society, and as such, does have its individual humor. Unfortunately, most civilians don't see military publications and are unfamiliar with the military cartoonists. There are still some around cartooning the military scene; Jack Lebo, Charlie Meredith, Sgt Chadbourne, Sgt Mike —and myself. ●

JOLLY ROGER
jake schuffert
THERE'S A BRITISH SHIP ON THE HORIZON, CAPN AN' SHES NOT FLYIN' ANY FLAG
HOW THE DIVIL CAN YOU TELL SHES A BRITISH SHIP IF THERES NO FLAG FLYIN'??
ITS FOUR O'CLOCK AND THEYRE ALL HAVING TEA AND CRUMPETS!!

CHUCK JONES-

Photos by Ed Black

ED BLACK, who wrote the very informative and popular story, 'What's Doing at Disney?' which appeared in Issue #15 of CARTOONIST PROfiles, has had a varied experience in the communications field. He is currently a newsman at WKBN Radio and TV in Youngstown, Ohio, but his off hours are spent with ink-stained hands, bent over the drawing board. The following story was written after his talks with Chuck Jones in Hollywood. With it we are reproducing a couple of the cels from Jones new picture, 'The Cricket in Times Square', which was seen on TV recently. We are indebted to Mary Roscoe of the Jones office for rushing these cels to us in time for publication.

by ED BLACK

Chuck Jones is literally as animated as any one of his animated creations for theaters and TV. Any attempt at getting him to sit down, even for a few moments, in his studio-office at Sunset and Vine in Hollywood to answer a few pertinent questions about his present-day activities in animation is a virtual victory in itself.

Several visits to his studio office plus a half-dozen or so long-distance telephone calls handled by his able secretary Connie Sherman always found him away from the office on business. This brought about the conclusion the 59-year-old sandy-haired cartoon producer is among the most creative — and busiest — persons in Hollywood, especially in a field — animation — which can best be described as on again-off again.

In 1971, for example, Jones was found in London working out plans with the gifted English animator Richard Williams for the ABC-TV special of Dickens' "A Christmas Carol," a production unique in that the overall design of the film was executed in the quaint style of book illustration as it appeared in Dickens' era. Williams, some may recall, worked this style quite successfully in the animated segments of the film "Charge of the Light Brigade." Williams also did the memorable titles for "A Funny Thing Happened On The Way To The Forum."

Next stop on Jones' itinerary was Canada and the animation division of The National Film Board of Canada for production of another forthcoming ABC special on environmental pollution called "Man The Polluter," and to also use some of their animated productions for his ABC network show, "Curiosity Shop."

Next, to France for an international film festival in Annecy.

In 1972, at the First International Animated Film Festival, in Zagreb, Yugoslavia, that unique Jones-Williams production of "A Christmas Carol" won second prize and has now been accorded an Academy Award nomination for best animated cartoon of 1972.

1973 finds him at his home office currently producing, directing and creating another special for ABC-TV due to be shown in April: "The Cricket in Times Square."

Based on a story by George Selden, it's the tale of Chester, a Connecticut cricket who comes to Times Square via a liverwurst sandwich.

A Cel from 'The Cricket in Times Square'

He has a unique talent for producing sounds like a violin's. Little Chester's musical genius aids in saving a Times Square newsstand in danger of failing. How's that for material in which the animator's creative ability must come into play?

Things change fast in Chuck Jones' world. Twelve years ago he was a cartoon director at Warner Bros.; six years ago he was a producer-director at MGM Animation/ Visual Arts; Two years ago he was vice president and executive director of children's programming for ABC-TV; At the present time, he is an independent producer, heading Chuck Jones Enterprises, Inc.

Chuck Jones has been nominated for the Oscar 14 times in his long and lucrative career. He won the coveted statuette three times and has garnered many TV awards during the past decade.

Jones practices what is called "full animation" in his work, that is, animation where the whole character is a moving, gesturing mass. Jones says he does not favor doing shows in the "limited animation" style. With limited animation, action is kept to a minimum. The character's eyes blink occasionally and the mouth moves, with the emphasis on dialogue. This style is preferred by TV producers in that it's cheaper and the film can be completed much quicker than if done in full animation, especially when working against the breakneck production of getting out a half-hour animated weekly episode.

Jones refers to limited animation as "Illustrated Radio."

"The viewer is able to turn away from the television screen and still understand what is going on," he explains. "But with full animation he must watch the screen to get the full meaning because it is based on movement."

Jones has great respect for timing. In fact, as director he must time every movement of a character to a single frame to determine how many drawings are required for a character to do and say a specific thing. Animation is based on the fact there are 24 drawings for every second on the screen.

Says animator Tom Ray, who worked under Jones at MGM Animation/Visual Arts, "In Full Animation each animator usually finishes about four seconds of animation per day, contrasted with 40

seconds in limited animation."

"It takes as long to become a good animator as it does to become a doctor," says Jones. "The only problem is that there exists a large demand for doctors. For a seasoned animator there is not now such a demand."

"Besides," he says, "many young persons do not want to spend the time it takes to become a good animator. We find we are hiring mostly the same animators we did 30 years ago."

Jones' own career in animation began c. 1931 at the old Ub Iwerks studio in Beverly Hills, starting as a cel-washer working up to in-betweener. He then went to the Walter Lantz and Charles Mintz studios for in-betweening, then followed a period as a "hippie" (or as it was known in those days, a "Bohemian") doing chalk portraits in the tourist area of Olvera St. in central Los Angeles.

Then it was back to animation (fortunately for us, his audience) when Leon Schlesinger was forming a new staff to produce cartoons for Warner Bros. called "Looney Tunes" and "Merry Melodies", thus beginning a creative association with Warner's that lasted until they closed down their studio c. 1962.

An item of note: Warner did close the cartoon dept. in 1956 when it was felt 3-Dimensional films would supersede the "old-fashioned" type, however, Warner resumed cartoon production some 6 months later when 3-D did not gain the popularity Warner's had at first envisioned. During the six months, Jones went down the street to write on the new Disney show.

During his early Warner days, Jones was associated with some of the most creative minds and gifted talents in animation. There were directors Tex Avery, Friz Freleng (who now does "The Pink Panther"), and Bob Clampett (later of "Beany and Cecil" fame), plus Bob Cannon (later of UPA), Mel Blanc, plus the regular staff, probably the most talented bevy of

During a break in a sound recording session Ted (Dr. Seuss) Geisel and Chuck Jones make some final checks. That strange-looking fellow between them is the Grinch who stole Christmas — or tried to.

craftsmen outside the Disney premises.

Out of this group evolved the Warner cartoon mainstays: Bugs Bunny, Elmer Fudd, Porky Pig, Yosemite Sam, Tweety and Sylvester (not to mention the "Tasmanian Devil"). But it was Chuck Jones himself who created the most popular duo in animated filmdom: the Roadrunner and his adversary, Wile E. Coyote. Jones became director in 1938 with the production of "The Night Watchman."

By 1962, however, Jones and the Warner cartoonists were out of a job. As part of an economy move, Warner Bros. closed its cartoon division. In 1967 Jones, by now in charge of production at MGM Animation/Visual Arts, walked on stage at the Oscar presentations and received one from Elke Sommer for best cartoon of the year 1966, "The Dot and the Line."

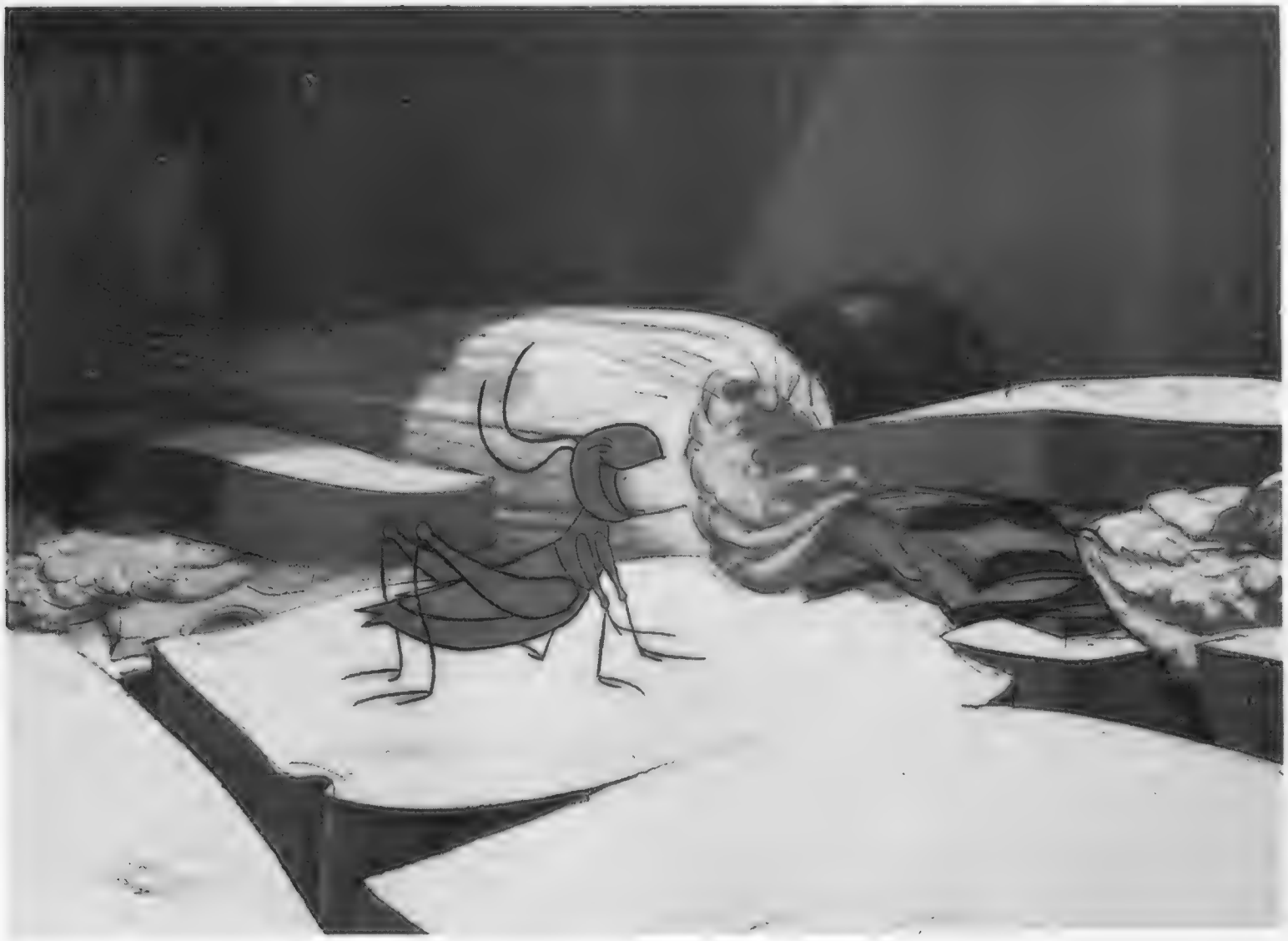
What happened for Jones between 1962 and 1967? The shutdown of the Warner cartoon shop came late in a practice most of the Hollywood studios were effecting since the mid '50s. The cartoon was becoming more and more expensive to produce, so such studios as MGM, Columbia, and Warner Bros. simply did away with their animation divisions. Even Disney Productions halted production of shorts as early as 1953.

When the Warner shop closed, Jones teamed up with Les Goldman and started an independent company called Tower 12, which lasted about a year. Then Jones had heard MGM, under new management, was considering reopening the cartoon shop it had closed in 1956 to resume production of theatrical shorts featuring their most popular characters, "Tom and Jerry."

Not long after, Tower 12 became MGM Animation/Visual Arts with Jones as producer-director.

Jones was interested in producing more than the formula-type cartoons — those which feature the chase and plenty of violence. The agreement Jones made with MGM

'The Cricket in Times Square'



was that for every "Tom and Jerry" short produced, $1,000 would be set aside for production of films of a different nature. About 20 "Tom and Jerry" shorts later, Jones felt it was time to bring forth something different.

That something different was the film that won the Oscar, "The Dot and the Line." The story first appeared as a small book written and illustrated by Norton Juster. It tells the story of a common line who falls in love with a fun-loving dot, who was attracted to lively, rockin' scribble.

In the gifted hands of Jones and his staff of animators, layout men and back ground artists, it's easy to see why the film about a geometric love triangle (no pun intended) won the Oscar: the imagination of the audience came into play. The film was sans cute, pear-shaped anthropomorphic characters usually associated with American animation. The dot, line and scribble did not have facial expressions, of course, but as the animators presented the various emotions, the audience imagined them there.

In Juster's book, the backgrounds of the illustrations were solid black, but this did not work out well on film. Art Director Maurice Noble and the staff of background artists designed a series of backgrounds to fit the moods of the principal characters.

The line won the dot, of course, by geometrically demonstrating just what ordinary lines are capable of in a sequence it must have taken months to animate.

With this success, Chuck Jones and his staff of 40 then embarked on a program of film production different from club-in-hand pictures of the past. He had to convince the keepers of the MGM books that this was a step in the right direction. As animator Carl Bell put it, "He went to New York virtually clutching his Oscar."

With the business people convinced, next came a series of films based on the Dr. Seuss stories, a special featuring the characters of Walt Kelly's comic strip, "Pogo," and a feature length animated film released in 1971, "The Phantom Tollbooth," (based on another book by Norton Juster).

There were also animated shorts for theatrical release such as Frank Tashlin's "The Bear That Wasn't."

The first Seuss special, "How The Grinch Stole Christmas," is now a Yuletide mainstay. Then came "Horton Hears a Who," and "The Cat in the Hat."

For these Dr. Seuss endeavors, Jones recently won the Peabody award. In 1971, MGM, again under new management, decided to cut costs considerably and one of the victims, unfortunately was the prolific, forward-moving Animation/Visual Arts unit.

Chuck Jones then joined the

Animator Tom Ray works on a scene featuring the Wickersham Brothers in the T.V. Special, "Horton Hears A Who." The long sheet of paper under the sketch with the animation is a drawing of the background scene done by the layout man. Ray is using it so the characters will correspond with the background scene in correct proportion and not walk through rocks or trees.

Animator Irv Spence animating Horton the Elephant for the T.V. special, "Horton Hears A Who." Note the exposure sheet tacked to the drawing board at the right. There is a space for each frame of film. The director specifies the number of drawings needed for a specific action and line of dialogue on the exposure sheet.

ABC-TV network, who provided him with $2-million to develop a children's show unlike the usual Saturday morning fare.

The result was "Curiosity Shop." Asked if "Curiosity Shop" were an educational show, Jones replied, "Education to a child is what's new and interesting. For this show we're using things which are interesting to us."

Jones is an avid comic strip fan. As a matter of fact he used various strip characters to illustrate various topics discussed on "Curiosity Shop."

Animated especially for this purpose were Johnny Hart's characters from "B.C.," Mel Lazarus' "Miss Peach," the Stan and Jan Berenstain characters, and Hank Ketcham's "Dennis the Menace," with Ketcham making a personal appearance.

In Jones' outer office, originals done by Walt Kelly and Johnny Hart hang on the wall.

For Jones the pangs of creativity are frequent, so he resigned his position as ABC vice president to establish his own animated production company, Chuck Jones Enterprises. He does, however, act as a creative consultant to ABC.

Now Jones is doing what he loves best: Creating behind that light board amidst blank paper and exposure sheets. Jones has been constantly involved in animation through its "golden age," its ups and its downs. He once said he is one of the few persons who gets paid for enjoying himself.

We're glad. ●

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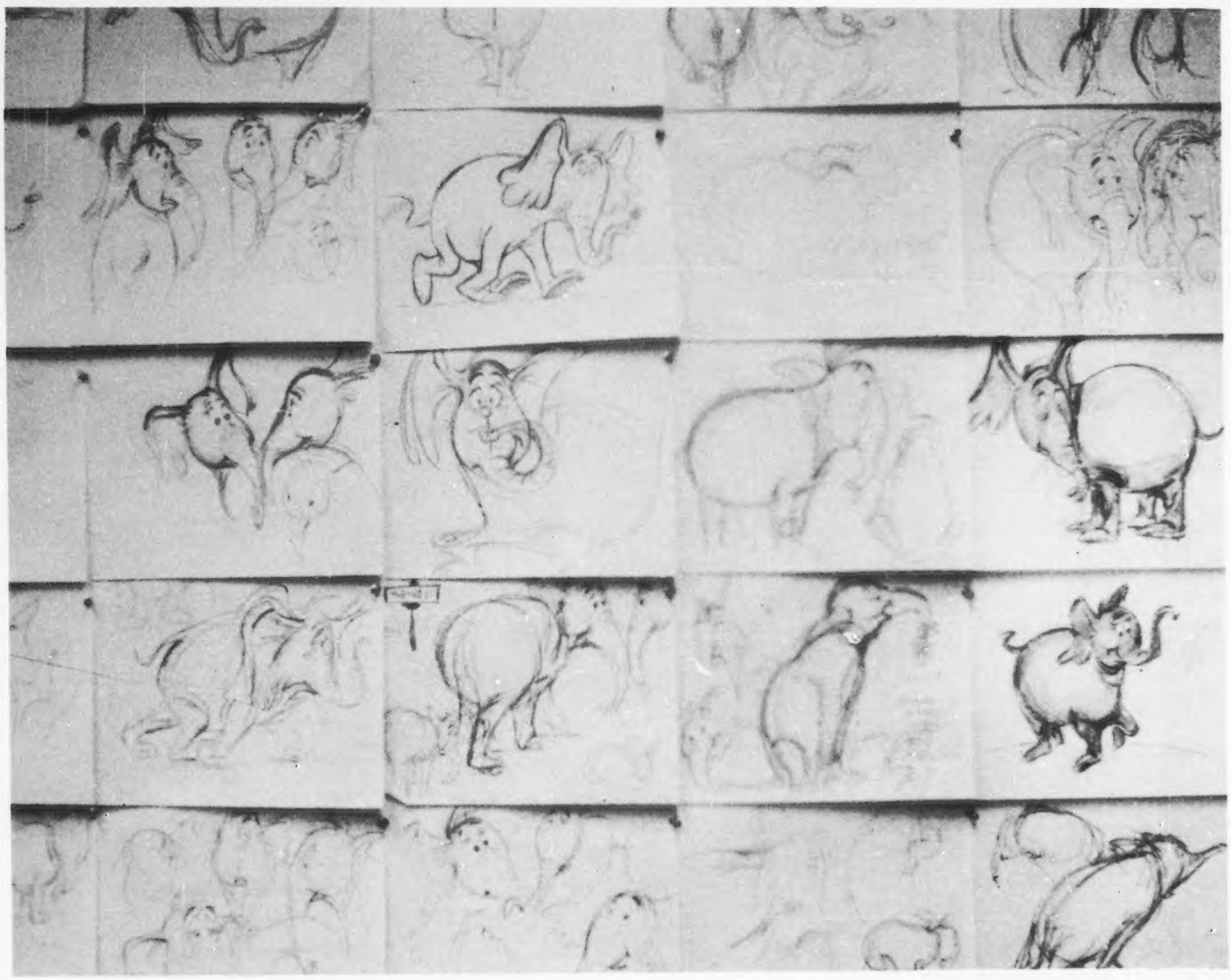

Some of Chuck Jones key sketches in developing an animatable Horton the Elephant. The more complete drawing of Horton plodding along with a clover in his trunk was used as the final character design. This sketch closely resembles Dr. Seuss' drawing style.

BEST EDITORIAL CARTOONS OF 1972

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